

THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

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NO. 7

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Letters to Teachers.

BY W. S. B. MATHEWS.

SR. M. F.—Why is there such a vast difference between the terms denoting tempo on the face of the metronome, and the same term in a piece of music? For instance, Andante on the metronome ranges from 132 to 152, which I think is brisk movement. Andante tempos in music—I might mention Mendelssohn's "Songs Without Words"—are much slower; in fact, they go to the other extreme. One is marked Andante, quarter note equalling 40, which is really Largo or Lento. I do not think Andante is either 132 or 40. One is too fast, the other too slow.

In a measure where the time signature is 3-4, why is a whole rest ever used?

The metronome mark of 132 to 152 might or might not be too fast for Andante. It would depend entirely upon the manner in which the piece was written, and upon the kind of note which was taken. As a rule, however, this would be undoubtedly much too fast; and you are quite right in supposing 40 to be too slow. All the terms of movement are to be taken with a large grain of salt. There are practically five grades of movement. In the middle, what we might call, according to the old name, tempo comodo,—a convenient movement, practically about that of the pulse, 72 pulsations to the minute. A little faster than this, say, for instance, 84 or thereabouts, gives an Allegro, distinctly a fast movement; and ten or 15 degrees faster than this gives Presto. Then, slower than the natural movement of the pulse, a little slower, we have Andante; and distinctly slower, with a sort of tenderness, Adagio; and quite emphatically slower, Largo.

The great difficulty in adapting metronome marks to music lies in understanding what is the proper number to take as a typical pulsation. In very fast music you will find the time written dotted half note equalling 152, or something of that sort; at this rate each measure of written music is equivalent to one beat. If there are three beats in a measure, these three beats are equivalent to a triplet. In very slow music the time is generally marked with quarter notes to each beat. The actual pulsation is usually of eighth notes, and sometimes of sixteenth notes. For example, in the introduction to the "Sonata Pathétique" of Beethoven, which is marked 4-4, the eighth notes average at about the rate of 60; in the Allegro of this same sonata whole notes average a little faster than this, about 72; and in the Adagio the eighth notes are to be played at about the rate of 60.

The gradations on the metronome were put there when the instrument was first invented, and probably have not been changed since; meanwhile all our ideas of movement have been very much modified. These gradations have nothing to do with the figures on the metronome. They were simply put there as a convenient place to show the different definitions of time, and might just as well have been placed on the bottom of the metronome. We play much faster and much slower now than they did in the olden time.

In the preface to the musical works of Rameau, the celebrated French master Saint-Saëns calls attention to this. He says that such things as we now call presto and largo were unknown to the ancients in the time of Bach and Rameau; what they called Largo is no more than what we now call Andante, and what they called Presto is no more than Allegretto, or Allegro at the furthest. So much depends upon the manner in which the piece is written that the actual rate of movement has only a somewhat limited influence upon the impression it creates.

Mr. Joseffy, for instance, will play almost any Allegro considerably faster than any other artist, and yet it will be clear and perfect; because his technic is so clean, his execution so finished, and his touch so steady that you get the whole idea, and nothing seems hurried. Another player, who is not quite able to do this, produces the impression of playing at a high speed when in reality it is a very moderate movement.

In many of the works of Schumann, according to the opinions of nearly all artists, the marking is too fast. Nobody knows exactly how this came about; whether Schumann had a metronome which beat too slow, or

whether his mind was so very quick that what seemed like intense speed to somebody else seemed to him quite deliberate.

I had occasion not long ago to hear several performances of the chorus in Mendelssohn's "Elijah," "Be not Afraid." This is marked at the rate of 112 for quarter notes, and, later on, 132 for quarter notes. It is almost impossible to sing the chorus in this movement and have it sound reposeful. I prefer a movement several degrees slower than this.

In reply to Question 2, "Why the whole rest is used sometimes in 3-4 measure," the answer is that it is a habit of composers to use a whole note or rest for any full measure, be it in 3-4, 6-8, or 4-4 time.

FIDELIO.—In the devitalized touch, one-finger touch, volume I, of Mason, page 7, should the preparatory exercise be gone through for the remaining silent part of each measure to prepare for the next? I find it impossible to have pupils play this except in a very blurred manner. Would it be better to take it at slower tempo? By so doing might it incur stiff wrist action?

Should the outer part of fifth finger be used? In No. 3, second slow form, if practiced with down- and up-arm touch, the first beat of each measure (on up-arm touch) is weaker than the unaccented part. What touch should be used in Rhythm II for the first of each two-tone motive?

Do you think the Lebert and Stark or Krause methods of any use in connection with Mason's for performers who have been hammering through heaps of music, and who are only beginning to know what music is?

The object of the devitalized exercise is to secure complete looseness of the wrist. It is impossible to have the wrist completely loose in early stages of playing without having the tone somewhat flabby and unmeaning. Inasmuch as a loose wrist is precisely the point sought for in this exercise, we make that the necessary thing, and do not pay much attention to the tone. All that is necessary is to have it soft and diminuendo; not in the least crescendo. I would not advise that you take it at a slower tempo. It would be likely to induce stiffness of wrist.

In the first slow form, Exercise 2, both in the arm touches and in the hand and finger elastic touches, I should make the tones as nearly as possible equal. The momentum of the hand in one case, and the fall of the arm in the other case, give this first tone a solid impact, which will be felt, and which amounts to an accent; then, while the tone is being held, if the finger is contracted very strongly in the one case, and if the up-arm touch is delivered with sufficient force in the other, the second tone can be made after a little as strong as the first; and this, in my opinion, is the most productive use of this exercise. In the second rhythm, what we have to do is to strengthen the second tone of the motive so that it is not only *equal* to the first but has greater force. This will come through a judicious delivery of the up-arm touch, or a strong flexion of the finger in the case of the finger touch. The up-arm touch in this connection is undoubtedly rather difficult to get strong. It depends upon several things. First, upon a very resolute contraction of the triceps muscle, concerning which Dr. Mason showed an illustration in a number of MUSIC and in THE ETUDE some time ago. You had better refer to this teaching. In the second place, the wrist commences the up-arm touch while it is still depressed; and the most essential point is that the point of the finger should not be away from the key at the moment the touch begins, and that the touch should be delivered at the moment of beginning the up-arm motion, and not when the motion has progressed some distance, so you will have the tone delivered to it at the beginning of the motion and not when it is already partly completed. Hence, you will see that in the second rhythm, in the arm touches, the first tone of the motive is with the down-arm and the second tone is with the up-arm. In "the hand and finger elastic," the first tone of the motive is made by the momentum of the hand; the second tone by a sharp flexion of the finger. This is quite the same in its first rhythm as in the second, the only difference being that the second touch is intensified in the second rhythm.

I am a very bad person to answer this question about Lebert and Stark's book, or Krause's, because I do not like either. Lebert and Stark's book seems to me to be extremely mechanical, and, in the worst sense of the term, a pedagogical book. It is a schoolmaster's book to

the bitter end, and contains very little material of a truly musical kind. Many of the studies of Krause are used for practicing, but I am not prepared to say why.

In regard to the student who has played over a great deal of music without knowing what it means, I should say that a diligent application of Mason's "Technic," according to his directions, and the combination of the exercises as directed for every-day practice, and a study of Bach, Schumann, Chopin, and Liszt, would contain the whole story.

After the pupil has made some progress in Bach, and arrived at a point where she is able to play it musically and well, and has succeeded equally well with about a dozen or so pieces by Liszt, it is not impossible that some of Cramer's studies, a half dozen of Clementi, and all the Chopin studies, might be used. This, however, would depend upon the state of the pupil's technic.

D. B. C.—Kindly answer through THE ETUDE the following question: Should I have my pupils memorize all their pieces? If not, to what extent should they memorize, if at all?

I do not think it would be advantageous for your pupils to memorize all their pieces, or, more properly, all that they practice. Every pupil should memorize something in every lesson. Every piece they expect to play for others should be memorized before being played. This can be done, according to the judgment of the teacher, either when they begin to learn it or later on. As soon as they have learned to study carefully and read correctly, I think the cheapest plan is to memorize the pieces when they begin to study them.

In memorizing pieces, especially with those who find it hard to do, the great difficulty is to secure intelligent attention. The smart girls who are already beginning in the high school will always find a way of memorizing a piece if they know they have to. The repetition of different motives and other peculiarities of the form they will find out for themselves, just as I have illustrated before in the case of the untaught girl who is put to cut up chickens in a hotel kitchen. After a week or two of this sort of thing she finds out where the joints are and all about it. It is the same with memorizing. They notice before long what strains are repetitions of each other, which are partly new and partly old, and which ones are entirely new, what keys they modulate into, and all about it; and if they find out through their own observation and remember the pieces, they are sure of them, and you need not worry yourself about it any more. If students are not sure of their pieces, and especially if they manifest the peculiarity that when they have made a mistake they have to begin again at the beginning in order to get over it, they have memorized in a wrong way. They are playing by an association of muscular motions instead of by musical ideas, and such a one, who has to begin at the beginning when he has made a mistake, is like the man who stubbed his toe in walking up to the eighteenth story of the Masonic Temple, and had to go down the other seventeen stories to the bottom again and start over in order to correct the mistake. The other man who stubbed his toe at the same place simply raised his foot a little higher and went on. This is what the pupil must do.

In regard to the amount that a pupil should memorize, that depends entirely upon the time they have for practice and upon the quickness of their sight. We must not forget that it is just as important for pupils to play easily from notes as it is to play well without notes. They must do both. Hence, I think if they have technic, studies, and pieces, as a rule, memorizing the pieces will be sufficient; and if they have several pieces in hand at once, memorizing the difficult ones, and especially Bach and Schumann, because they are of a certain musical benefit.

I think we do well to remember that almost all girls who are in the public schools, and especially those who are in the higher or grammar grades and in the high school, are able to memorize very easily indeed. They are in the habit of reciting eight or ten pages of a book for a lesson, and make nothing of it; sometimes they do not even understand it when they have it. So, if they have two or three pages of music memorized for a lesson, or even four or five, you need not be afraid that they will injure their intellects. Those, however, who

can not commit a large amount, should commit a shorter amount. I do not require all practice to be devoted to this; let them play part of the lesson from notes.

M. P. L.—Is down-arm or up-arm touch meant when arm touch is specified in Mathews' "Standard Grades" and "Phrasing Studies"? If sometimes one, sometimes the other, how is one to know?

I am not able to answer this question. Sometimes the down-arm, sometimes the up-arm, is meant. It depends altogether on how the passage is written. I have, with my own pupils, sometimes marked the chords which it is particularly desired to have played with the up-arm with a sort of pencil accent over them, like what the French call the "acute" accent, and for the down-arm touch the "grave" accent. You can mark your pupils' music that way if you like. This device I think originated with Mr. Sherwood, and in two or three pieces which he and Mr. Kelso published together all notes are so marked. There is an edition of the "Norwegian Bridal Procession" of Grieg in which all touches are marked in this way.

In general, a very strong chord, requiring a heavy accent followed by a rest, is more easily played with an up touch. A very heavy accent which is led up to by two or three finger notes, as, for instance, the first three notes of Bach's "Loure" in G-major, is more easily played with the up-arm than with the down-arm touch. The arm is required here on account of the strength of accent demanded.

When the hands are small and the chords are very much extended, the up-arm touches are very much easier, because they permit the fingers to be placed upon the keys before the touch is delivered, and the liability to false notes is almost entirely done away with. I am in the habit of teaching the very difficult variations in Schumann's symphonic studies, where the hands run in octaves in canon form, with the up-arm touches instead of the down-arm. When they are played with the fall of the arm every time, the fingers very often slide off the keys and false notes ensue, which fault is very difficult to get rid of.

Also, in repeated octaves, the up-arm touch is sometimes easier than the down-arm; as, for instance, in the beginning of Schubert's "Menuetto" in B-minor. This has a very strong accent on the second tone, which accent can be delivered very much easier with the up-arm motion than with the down-arm, because in order to deliver it with the down-arm it is necessary first to raise the hand high from the key, and in this case there is hardly time to do this. Some players,—and Mr. Godowsky is perhaps one of them,—would take a little more time for the first tone in order to make the second one more emphatic.

E. V. A.—Please, dear sir, answer this question, by what are the two tritones excused? in Cherubini's Counterpoint, page 11, Ex. 29.

In the first of these the soprano progresses A B C, while the bass under it progresses F D C, downward. The question is with regard to the tritone between F in the first measure in the bass and B in the second measure of the treble. There is no tritone here. It is only a tritone where the two notes come together. In this case they succeed each other. The cadence is in fact the usual cadence of counterpoint of this order.

The second case is even more harmless than the first; the bass progresses upward A B C, and soprano downward, F D C, and the tritone is alleged to exist between F natural and B. In different places there is no tritone.

The Musical Listener.

WE are constantly being informed about the best ways of listening to music, but a subject still left unanswered and decidedly undisciplined is, How to talk about music.

Of course the acknowledged laws of good manners and Christian charity should first of all color the tone of musical comment or discussion—which we regret to admit they seldom do.

It would be natural to suppose, as a first requisite, some knowledge on the subject, but in The Listener's experi-

ence, the less people know the more volubly and finely they talk. The majority of musicians work at some special branch of the art professionally, and there are few equipped with a reliable opinion concerning technicalities of different branches. The pianist who never had a lesson in voice work will inform one positively and finally why such and such a singer uses her voice "execrably," whether the singer really does that high-sounding thing or not.

The voice people are apt to be absolutely indifferent about piano work, although they give one to understand that they know a thing or two and could express an adverse opinion were it worth while.

And so on—I do not care to grow prolix by going into a minute examination of ever variety of instrumental mind.

At a festival of music which The Listener recently attended, a local piano teacher informed him that the one and only reason for the prima soprano's false intonation and generally demoralized singing was the way she held her head while singing, it being poised, like a bird's, to one side with an upward inclination. The Listener, priding himself upon his many years of vocal investigations, meekly intimated the possibility of more internal reasons for the mentioned fault, whereupon the pianist turned on him with superb scorn, hurling at him, "Not at all. The position of the head accounts *entirely* for her bad singing. No one in his right mind could doubt that!" For fear of admitting the wrongness of his mind The Listener made haste out of the vicinity—a cowardly but pacific act, you must admit.

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AN EX-PRESIDENT'S CRITICISM.

At the festival mentioned a German opera singer came back in the midst of a Wagner programme and sang "Home, Sweet Home" fiercely and with robust declamatory effect.

General Benjamin Harrison, our late President, being present with his wife and a friend of The Listener's, he remarked to these ladies after the wild applause of an indiscriminating audience ceased, "Admitting myself no judge, I must say I think Jim Casey sang that better." "Who was Jim Casey?" asked Mrs. Harrison. "A darkey boy who sang 'Home, Sweet Home' to us in camp during the war, and sang it so that every man present cried whether he wanted to or not," replied the General.

Unwittingly General Harrison struck the key-note of musical intention when he commented upon the *compelling* influence of real musical feeling. No doubt Jim Casey like many of his race was a natural ballad singer, and, even though he felt no homesick pangs himself, could give expression through his imagination to the feelings of others. The opera singer's imagination dwelt on the heights of Walhalla, or at least beyond human ken at that moment, consequently General Harrison's native opinion (expressed heroically under the circumstances) exactly touched the other extreme of well-ordered critical taste.

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A PERTINENT QUESTION DISCUSSED.

The announcement that Leopold Godowsky is to remain in America, assuming control of the piano department of the Chicago Conservatory in place of Mr. William Sherwood, retired, brings to mind a pertinent query: Would not our American conservatories of music be more nearly synonymous with their names could they be run with an eye to good work as well as to good money? As soon as a man is fairly established in a conservatory, having gathered about him an enthusiastic following, some disturbance, separate from his musical merits or demerits, occurs, usually with the business management of the establishment—a management apt to be made up of men as unsuited to the place as are the general run of church choir committees. The head of a musical department or the leader of a great orchestra is not retained alone for his capabilities, but more frequently holds his position by means of his diplomatic ability.

No one seeing or knowing Mr. Emil Pauer could believe it possible for him to make enemies, owing to his kindly, generous, open face, and nature. Moreover, one

would suppose Bostonians to be so appreciative of the great man's unparalleled success as a leader of their orchestra that they would rise en masse and petition him to remain with them.

The truth is, this great man has the same number and kind of enemies that the professional beauty makes for herself.

In an interview with Mr. Pauer during the early spring, he said: "The motive of my life is truth. I will follow truth to the best of my ability wherever she may lead me. I do not know what a single newspaper critic says of me, because I never read the critical department of a journal. When I came to this country I decided at once upon this course, because I knew I could not please everybody, but that if I pleased myself fairly well I would be giving to Boston the best Emil Pauer had to give; more than that I could not do."

* * * *

A PROPHECY.

Although The Listener does not in the least pride himself upon his prophetic powers, he dares to predict that fifty years hence Cincinnati will be the Leipsic of America. The large German element in that city is the cause of a musical enthusiasm there more spontaneous and heartfelt than is given to music in most places.

The American will not be outdone by anybody in any direction; consequently, the native Cincinnati with money is beginning to emulate the German Cincinnati possessed of musical feeling. Mr. Frank Van der Stucken and his symphony orchestra are the result of this race between races.

Although Mr. Van der Stucken works against heavy odds, he is not only encouraged over the prospect of affairs, but happy in the almost noisy sympathy of the Cincinnatians as well. His men are collected from the city bands and from among the local teachers of various instruments. All but a few play constantly outside of this orchestral work, giving what time they can to Van der Stucken for rehearsal. But from such material the leader has already produced a coherence and tone-quality remarkable under the circumstances.

* * * *

AN AMERICAN SCHOOL OF MUSIC.

When Rubinstein was asked what he thought of the chances of an American school of music, he replied: "A national musical cult can not exist unless its roots grow from a national childhood. America had no childhood. Its civilization was born full-grown." Which remark is more epigrammatic than truthful to those who hold America to be still an esthetic school-girl with only a great desire to understand.

* * * *

Music is the atmosphere of the soul and of the senses set in motion simultaneously.

Music is God's voice reflected by Nature into man's consciousness.

Music is a universal language, frequently mispronounced and broken up into rude dialects.

—To him who accomplishes much the day has many hours. To him who does nothing it has not one, though it seems a long time from sunrise to sunset. He has not one well-spent hour.

—How great is the responsibility which every teacher bears. So many young lives are blighted by unwise teachers who either induce their pupils to squander their time and talents in unprofitable things, or, at least, fail to encourage them in the right direction. What can we think of the lady who went about among the young ladies in a boarding-school, doing her utmost to convince them that piano music was the only thing on earth worth studying, and persuading them to abandon every other study. The lady told me, with pride, how many young ladies she succeeded in winning to her way of thinking. The music teacher who has availed himself of the advantage of an education, will never make this blunder.

MEANS AVAILABLE IN PIANO TEACHING.

BY E. H. HILL.

(Conclusion.)

In a consideration of exercises at the piano or without it, calculated primarily to bring fingers, hands, and arms under control and give them strength, flexibility, and elasticity, the technicon, practice clavier, free gymnastics, the Mason two-finger exercises, the Deppe exercises, etc., all serve as illustrations.

We found justification for the regular technical course running parallel with the study of musical works in that it furnishes a convenient means for systematically and regularly going over the representative passages. Substantially the same principles of practice are applied to such passages as in the pieces themselves; but, in addition to their convenience for the regular practice of the more important passages, incidentally they are, on account of their simplicity, specially adapted to working out problems of control, position, tone productions, etc. Some teachers, however, observing that students usually practice pieces carelessly, and, totally unmindful of psychological laws, play scales and passages listlessly and without adequate results, have concluded that the musical works themselves, or even the passages when disconnected from them, are not adequate for perfecting a technic; and that if students ever learn to play it must be accomplished partly through some extraneous means. Thus various arbitrary methods have arisen, which in reality are attempts to supply some elements to the practice ordinarily absent, and which are deemed necessary to the production of a finished technic. These auxiliary exercises may be for control, strength, flexibility, or elasticity.

"The technicon," in the language of its inventor, Mr. Brotherhood, "is an apparatus intended to strengthen the muscles which are brought into use in piano playing, and also to develop a vivid connection between the mind and muscles brought under the influences."

Another system of gymnastics for fingers and wrists, by Ward-Jackson, appeared in England in 1865, prior to the technicon. It employed cork cylinders for stretching the transverse ligaments, a staff containing indentations, and free gymnastics. This system, indorsed by highest authorities, musical, anatomical, and surgical, was intended to revolutionize piano teaching. I think the book is still obtainable.

"The Deppe Exercises for Rapidly Developing an Artistic Touch," arranged by Miss Amy Fay, and published in 1890, are simple and yet radical, and are for a single finger, fingers in alternation, the scale principle, broken octaves, chords, etc. Their advocates claim they comprehend the germs of piano technic.

Reference has been made to Dr. Wm. Mason and his ingenious and valuable application of rhythm to the practice of exercises. His scales, arpeggios, and, in a limited sense, the octave studies, are primarily to store mind and fingers with necessary technical forms; but the two-finger exercise pertains more to control strength, flexibility, and elasticity. In the introduction Dr. Mason says: "In itself the two-finger exercise is as simple and elementary a form as can well be devised, but through the application of different kinds of touch to its various forms, it becomes comprehensive and exhaustive in its results; because it searches out and brings fully into action, in the most complete and thorough manner, nearly all of the muscles which are used in pianoforte playing."

In the text-book of another prominent American system, that of the "Virgil Practice Clavier," this language occurs: "The underlying idea of this foundational method is attention to detail. The developments of the past two or three years have demonstrated this fact beyond the shadow of a doubt: that, in accordance with the theories of the clavier system, strict piano technic should be made a first elementary study. To this end, the musical and mechanical elements must be for a time separated." Passing from the clavier system, some peculiarities of Oscar Raif's method, as the notorious "dumb thumb" in scales, might be noticed; but further illustrations are unnecessary.

The purpose of all these exercises is the establishment

of habits useful in playing, and the development of proper nervous and muscular conditions. They go to the very root of the matter, and through their simplicity encourage the most careful practice of the primary movements. In the first Deppe exercise, for example, one finger is lifted from the key, then allowed to drop, remaining down four beats, when the process is repeated. Control and strength are the ends desired, and the motions are made so slowly that the mind can consciously direct each muscular act. An important feature is the relaxation of the unemployed muscles. Persons who have practiced the technicon recognize here a familiar principle, as with that apparatus the attainment of a vivid connection between mind and fingers is considered of vital importance. Students of the Mason system also well appreciate the sensation of pressure or holding down with one finger while others are devitalized. In Tausig's "Daily Studies," the ninth exercise aims at the conscious control of a single finger through repetition of exercise; and an investigation of all these systems with reference to the development of other qualities of playing would disclose remarkable similarities.

Comparing with all these exercises the practice of scales, groups, or passages in the musical works themselves, it appears that these latter are not so rudimentary, but call into action varied powers, being more especially for establishing chains or successions of muscular contraction than for perfecting the single ones. In groups the effort is to direct rapidly the playing of a series of tones, as d, c, g, f, or in an arpeggio, c, e, g, c. These passages also, if taken very slowly, with an exact transference of energy, afford excellent practice in conscious control, as do also slow passages in pieces.

It is not the purpose of this paper to critically compare exercises with each other, but rather to define and classify them with reference to the various means available in piano teaching. It may be remarked, however, in passing, that all these systems for hand development have commendable features, but none are indispensable. Teachers reach results by various means, and the one who taught Paderewski and Madame Bloomfield-Zeisler says, substantially, that, if he has a method, it consists in adapting means to the capacity of each individual pupil.

Everywhere in nature is variety. Of the leaves on the trees no two are alike. The blades of grass all differ. No two voices or faces perfectly resemble each other. Is it reasonable to expect all piano pupils to have the same faults or deficiencies? Is it possible to devise a system of exercises fully applicable to every case? The voice of reason answers, no. An exercise may be devised for the correction of a given fault; a system of exercises may be devised for the correction of several faults; but no system of exercises can be devised that will release the teacher from responsibility in its adaptation to the needs of individual pupils. The object of practice is the formation and retention of a repertoire of musical works and not the performance of motions on a gymnastic staff or the playing of the practice clavier. The development of a suitable technic is indeed necessary, and in teaching use means most suitable to the student's capacity, but do not, in the struggle for technic, lose sight of the goal.

In a closing survey of the means available in piano teaching, I would call particular attention to a correct habit of practicing musical works. No technical exercise or gymnastics can supply the place of this practice, and the secret of forming and retaining a varied repertoire lies largely in the combination of effort to secure control, strength, flexibility, and elasticity, with the necessary repetition of musical ideas. This in time becomes a sort of instinct, the possession of which enables artists and even some pupils to apparently dispense with purely technical practice.

Parallel with the study of musical works should be carried on a systematic practice of the representative passages for securing regularity and lack of one-sidedness in their practice. Preference should be given to the simpler forms, as scales, arpeggios, etc., but the application of rhythm and the various kinds of touch seem eminently desirable. Mechanical etudes may be utilized occasionally, especially with young pupils, and for the purpose of establishing movements, as in octaves or the tremolo.

Exercises primarily intended for control, strength, flexibility, and elasticity are unhesitatingly recommended as stepping-stones to such a practice of pieces and similar passages as will generally render them unnecessary.

A child learning to talk at first struggles with a single syllable, then a word or short sentence; finally he is able, without the necessity of special daily practice in the rudimentary sounds, to express the most varied and complex ideas. He has established a vital relation between mind and organ of speech.

Music is a language, a form of expression, a thing of mind rather than of muscles. Let him who would speak it remember that thought is father to the act. Then he will understand what Liszt meant when he said: "The artist should not appear as the accused before his judges, but as a witness of eternal truth and beauty."

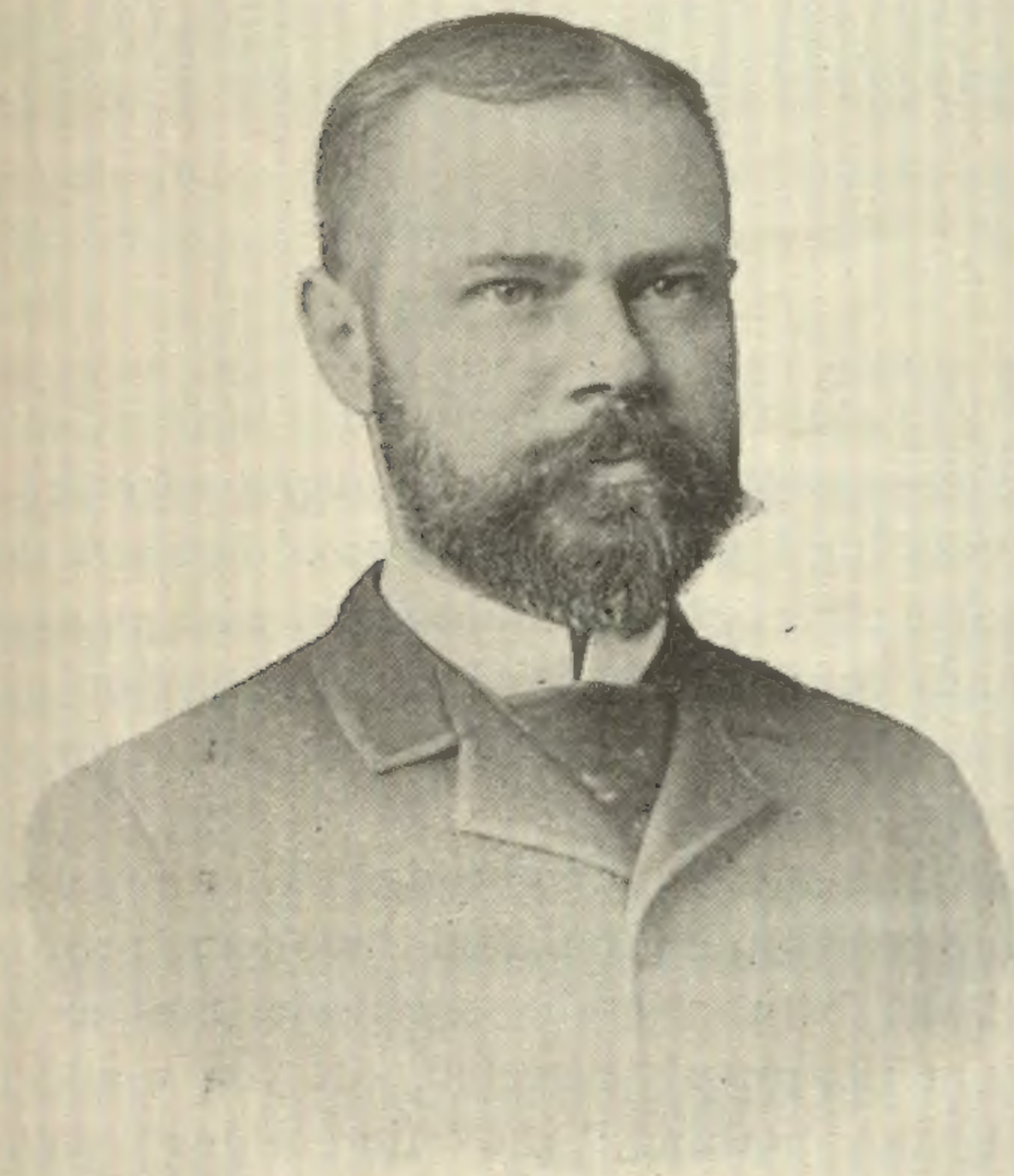
TRUTHS IN A NUT-SHELL.

- Overwork is a thief of time.
- Every selfish joy dies young.
- He is littlest who belittles others.
- The wish to shine makes men fools.
- He most lives who lives most for others.
- Self-conceit is harder to cure than cancer.
- Let it become a chronic habit with you to be grateful.
- Pretend to know, and you will become an empty shell.
- They who wait to do great things never do anything.
- People are hard to find who talk too little about themselves.
- It is a blessing to have opinions; it is a curse to be opinionated.
- The way to get a better position is to more than fill your present one.
- I do not know of any better work than the leading of others to a better life.
- The fellow who is always straining to be great, wears himself smaller and smaller.
- It is not how much we have, but how much we enjoy, that makes happiness.
- It is the way in which we employ odd moments that counts for or against us in the end.
- The degree of every man's manhood is determined by how much he says no to himself.
- Habits are soon assumed; but when we strive to strip them off, 'tis being flayed alive.
- There is only one real failure in life possible, and that is not to be true to the best one knows.
- The man who gets up in this world by putting another man down, loses more than he gains.
- The lessons we learn in the school of experience cost the most, but they are remembered the longest.
- We are living in a high state of grace when we never blame anybody else for our own mistakes.
- One difference between a fool and a wise man is, that the fool talks most when he has least to say.
- He who comes up to his own idea of greatness must always have a very low standard of it in his mind.
- If a man waits to do a thing until he can do it so well that no one can find fault with it, he will never do anything.
- The Creator expends so much force in sunsets and apple blossoms that there must be some great use in mere beauty.
- There is nothing purer than honesty, nothing sweeter than charity, nothing warmer than love, nothing richer than wisdom, nothing brighter than virtue, and nothing more steadfast than faith.
- Cultivate the physical only, and you have an athlete or a savage; the moral only, and you have an enthusiast or a maniac; the intellectual only, and you have a diseased oddity—it may be a monster. It is only by wisely training all three together that the complete man can be formed.

FIRST PRIZE ESSAY.

PLAGIARISM IN MUSIC.

BY FREDERICK GEORGE LIPPERT.



FREDERICK GEORGE LIPPERT

FREDERICK GEORGE LIPPERT, of Phoenixville, Pa., was born in 1851, in Leipsic, Germany. He grew up in a musical atmosphere, which developed in him early an intense love for music. He writes of himself: "When but a small boy, I was allowed, one Good Friday, to help with my soprano voice to swell the great chorus of 400 voices performing in grand old St. Thomas' Church, under Carl Reinecke's bâton, Bach's 'Passion' music according to St. Matthew," from the same gallery where, more than a hundred years before, the immortal Johann Sebastian Bach himself used to preside at the organ. Here, too, I saw Franz Liszt conduct his oratorio, 'Die heilige Elisabeth,' and every Saturday afternoon that I could free myself I came here to listen to the motet-singing of the famous boys' choir of St. Thomas' School under the direction of its venerable cantor, Moritz Hauptmann."

After graduating from the preparatory school, Mr. Lippert went to Dresden. Here, too, he put himself in touch with a circle of music-loving people, central among whom was Edmund Kretschmer, court organist and composer of the opera "Die Folkunger" and many choral works, who, at the same time, conducted the academic glee club, "Erato," of the Polytechnic students, of which Mr. Lippert was an enthusiastic member.

In 1873 Mr. Lippert came to this country, in which he has remained up to the present time. Mr. Lippert, assisted by his wife, some years ago founded the "Euterpean Club," an organization for the cultivation of high class music, vocal and instrumental. During several seasons, the "Euterpean" recitals, held at the Phoenix Club House once a month, have proved a signal success, both musically and socially.

"Thou shalt not steal!"

It is sometimes charged by musical critics and lovers of the art that certain compositions, in whole or in part, lack the originality of invention which entitles them to be considered as free creations, or, using a more direct expression, that they are purloined from the works of other composers,—a practice commonly understood by the term, "plagiarism." It will be found, however, that critics do not altogether agree on the definition of what constitutes plagiarism, because it is a relative thing, according to the standpoint from which it is viewed. It may, therefore, prove of some interest to inquire briefly into the nature of this practice; to define, if possible, its limits, and to point out when it is to be condoned and when to be condemned.

It is much easier to raise the charge of plagiarism than to substantiate it. For are we not all plagiarists in our sayings and doings? Do we not, through early education and association, through reading, nay, through the visible example of our elders, imbibe ideas which we do not hesitate to express as our own? Do we not unconsciously reflect the opinion of our daily paper, whether in politics, sporting matters, the drama, art, or music,—little thinking that we are mere plagiarists of an editor who, in turn, may be plagiarizing some one else? We can not ignore the fact that, owing to our human organization, we stand on the shoulders of our fathers, just as they stood on those of preceding generations.

All knowledge is handed down continually by older heads to younger ones. In the world's libraries are stored up the accumulated knowledge and experience of bygone generations and eras, furnishing us with innumerable suggestions. The easier the access is made

to the means of absorbing the ideas and opinions of those gone before us, the less frequent becomes real originality of thought and speech. The same is true of music. When we reflect what an immense variety of musical ideas the student has to assimilate in his studies, the wonder is not that there should be so much plagiarism, but that there is so little!

The old adage, "There is nothing new under the sun," has a good deal of truth in it. This we realize when, in listening to a new work of music, we encounter ideas in it that seem quite familiar to some of us, because those ideas have dwelt, in a semi-conscious existence, in our brains before, without being given utterance by us. It is the prerogative of genius, to voice and waken to life what has lain dormant in the minds of the noblest and best of our race.

How a suggestion is sometimes taken up by a master-mind may be shown by the following example: A Beethoven hears, somewhere in early youth, a folk-song, leaving a faint impression upon his mind. Many years have elapsed, when the "giant" needs a theme for the andante of his Second Symphony (in D major). Suddenly that long-forgotten bit of melody rises up in his memory. It is seized and worked up into an immortal orchestral movement of transcendent beauty. Is there any one who would, for a moment, question Beethoven's ability to invent a theme when he needed one? Was composer ever possessed of a more robust originality?

The identical old folk-song may have hovered about Moritz Moszkowski's brain when he wrote his tender melody, "Deutsch," in the suite, "Aus aller Herren Ländern." And yet, who would call him a plagiarist for that? Do we not admire Edvard Grieg for the use he makes in his compositions of his native Norwegian folk-songs that supply him with suggestions for his melodies, and his harmonies as well?

What is it that makes Chopin, with all his elegant grace, so powerful, if not the fact that his art is the reflection of the innermost soul of the Polish race? Should we charge him with plagiarism because he worked into some of his "Valse" and into his First Concerto (in E-minor) little bits of Swiss airs which had delighted his ear? Certainly not. But where should the line be drawn?

When a composer appropriates a suggestion emanating from some outside source, and, after digesting it, so to speak, stores it away in his memory with the thousands of other ideas which he holds as his inalienable mental property, to be drawn upon at will; when, in the act of mental production, he searches the recesses of his memory for an idea that will meet the immediate want, and his mind then yields up that long-treasured impression which has become thought of his thought, must we not accord him the untrammelled use of such an idea, especially when he clothes it in his own language, his own musical coloring or harmony?

We claim that the adoption of an outside suggestion does not necessarily imply the lack of imaginative power in an artist. The important point, upon which the question of plagiarism hinges, seems to us to be this: If you prove yourself a master in the utterance of musical ideas, you may undertake to express any kind of an idea, whatever its source may be, so long as you handle it with a supreme command of the means of musical expression.

Did not Mozart acknowledge a debt of gratitude which he owed to Palestrina for suggestions received from his works? Did not Mendelssohn attest a similar gratitude with regard to Johann Sebastian Bach? Spohr and Gounod with regard to Mozart? Marschner with regard to Weber? Berlioz and Wagner with regard to Beethoven? and many of our living composers with regard to Wagner? Let it not be forgotten that all development in music is governed by the all-embracing law of evolution, and that every eminent composer builds upon the foundation prepared by his predecessors, taking up the thread where they have left it, to evolve the art-work one step further.

When Schumann introduces the "Marseillaise," half disguised yet distinctly recognizable, into his "Faschingsschwank aus Wien," just to poke a little fun at the Vienna police, which had forbidden that stirring air to be played within the Austrian capital; or when, as a personal compliment to his friend, Sterndale Bennett, he

builds up the incomparable finale of his "Études Symphoniques" upon an English ballad in praise of Richard Cœur-de-Lion (sung by Ivanhoe in Heinrich Marschner's opera, "Knight Templar and Jewess"), we pronounce such proceeding not only perfectly legitimate but highly commendable, because of its ingenuity and fitness. In a similar manner, we think Meyerbeer entitled to praise for building up his overture to "Les Huguenots" upon the great Lutheran hymn, "A Mighty Fortress is Our God."

In all the cases cited so far the charge of plagiarism can not be sustained, it being evident that the design to appear as the originator of the respective air or theme was foreign to the composer's mind. The case is different, however, when the composer would make us believe that he originated the themes or phrases which, in reality, owe their origin to some one else. Here, again, we distinguish between two categories: First, where the high grade of ability of the composer precludes the idea that he could not have himself produced what he borrowed, from reasons of convenience, elsewhere; secondly, where it is plainly apparent that the composer purloined a thing he was incapable of creating.

One of the most notable instances of the first order, in musical history, is afforded in the person of Händel. It can not be denied that this great master pilfered the scores of contemporary and preceding brother-composers for themes and suggestions. Yet, when we consider that there was, among the musicians of his time, hardly one who could express and clothe musical ideas in such masterful form as did Händel, and that he undoubtedly improved upon his models, we carry away from the study of his works the conviction that, had he so desired, he could have created original ideas in place of those borrowed,—a conviction inclining us to condone his offense, if such it must be called.

Among operative composers of distinction, Meyerbeer has been very generally accused of the theft of the mental property of others. No less a one than Richard Wagner, his bitter antagonist, has, on that account, heaped abuse upon Meyerbeer in terms fitting for the most depraved criminal; but, we think, without sufficient justification. Meyerbeer was an eclectic, following no one school in particular, but ready to assimilate everything good, no matter where he found it. He was by no means scrupulous in borrowing ideas from the scores of great masters, living or dead. His "Robert le Diable" and "Les Huguenots," as well as others of his operas, teem with passages that will convince the critic that Rossini's "Tell," Auber's "La Muette," Weber's "Der Freischütz" and "Euryanthe," and Beethoven's "Fidelio" were too well known to Meyerbeer. But what of that? We owe the latter a lasting debt of gratitude for giving to the world a series of most effective and attractive operas which, to this day, despite the almost universal sway now held by the Wagnerian muse, have not lost their hold upon the habitués, be it in Europe or in this country.

If it be urged that Meyerbeer stole the theme for the trio of the Coronation March, written for his opera "The Prophet," from a Mass by Schneider, a noted organist of Dessau, Germany, let us be thankful that by merging it into his opera he rescued a distinctly charming air from oblivion, and gave delight to thousands of lovers of music who, but for Meyerbeer, would never have heard it.

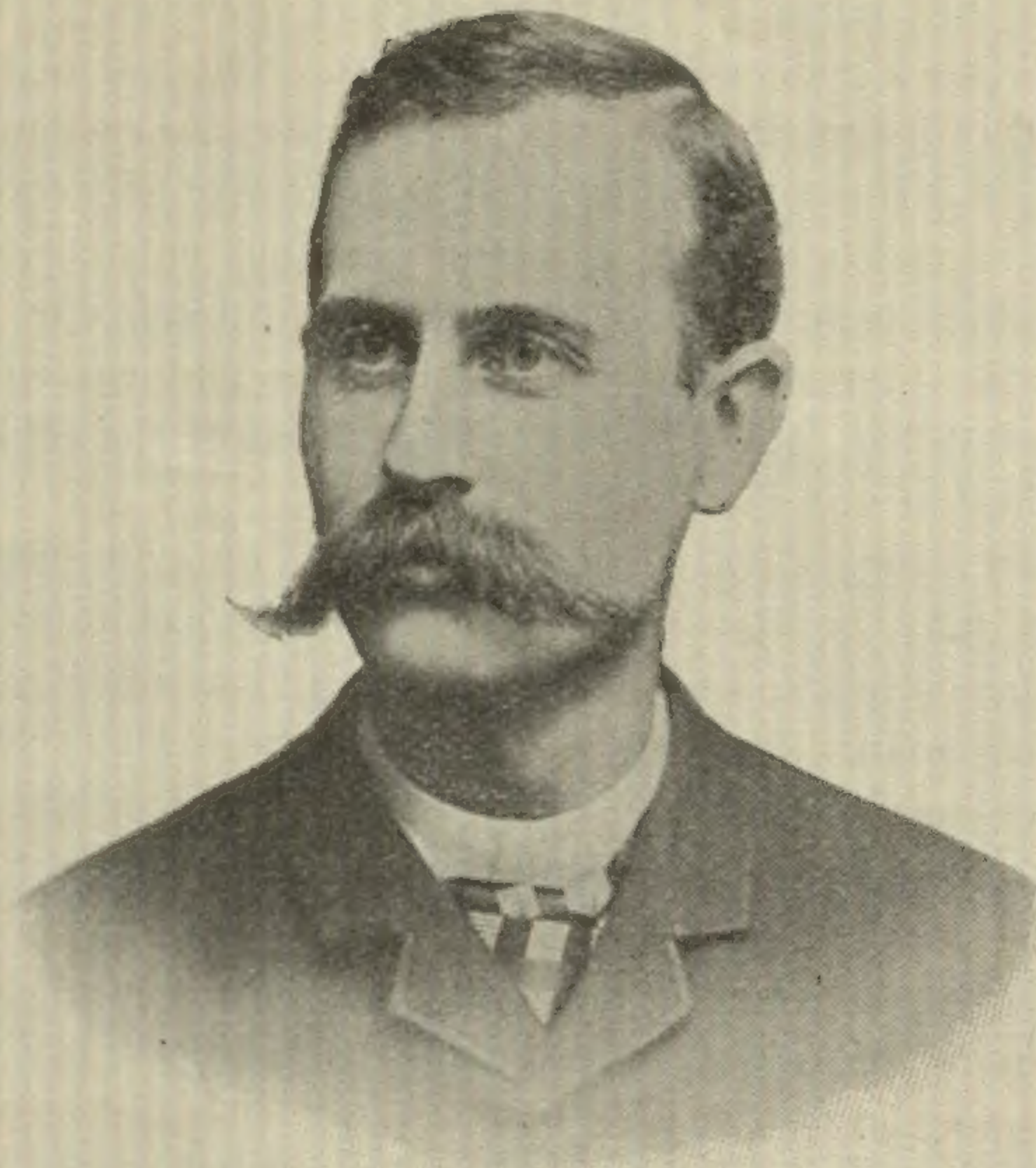
The question may be raised whether a musician in the act of composing is at all times conscious of the "whence" of the ideas crowding in upon him; whether he realizes fully when he is making use of an idea of some brother-composer. To answer this one would have to be himself a creator of music, and even then he could only speak for himself individually and not for others. Still, the inference would be that during the process of enthusiastic production the master-mind is prone to lose sight of petty considerations anxiously separating the *meum* and *tuum*.

So far we have considered the use of foreign ideas by those in full possession and command of the means of their art. But a wholly different aspect is presented to us when the composer does not possess technical mastery; when crude, commonplace detail characterizes his work, he being a mere tyro in his profession. To such a one

SECOND PRIZE ESSAY.

CHILD NATURE.

BY E. M. SEFTON.



E. M. SEFTON.

E. M. SEFTON was born in Benton County, Iowa, on the ninth of October, 1859. Love of music was early manifested in him, as he commenced its study when thirteen years of age. During the progress of his musical education he studied the piano with Oscar Mayo, Wm. H. Sherwood, and Dr. Louis Maas; the organ with Eugene Thayer; harmony and composition with Stephen A. Emery, and Eugene Thayer, and Dr. Maas.

He settled in Cedar Rapids in 1881, when he was invited to fill the chair of Director of Music in Coe College. In 1885 he was elected Vice-President of the Music Teachers' National Association, which office he held for four years, when he voluntarily relinquished it. It was through his earnest effort that the State Music Teachers' Association was organized, and his inspiration gave it a lusty life.

It was largely through Prof. Sefton's personal exertions that the Cedar Rapids Academy of Music was established, and it became the first incorporated music school in the State. After serving as its director for two years, ill health compelled him to relinquish his position. After a rest of five years, and at the urgent request of his musical friends, he assumed the directorship of the Liszt Music School, which position he now holds.

"The time was when we were not, but never will be again."

ARE you helping old Father Time in the untying of one of those wonderful child bundles? Be wise, then, and patient, too, lest you miss some packages containing gems of rare worth; lose none in their manifold wrappings; let none be kept in the folds of Time's wrinkled garment; take care that all be brought to light, that the pearls may be polished, the diamonds cut, the rubies burnished, and the gold refined. The child is plastic clay, while man has passed from the potter's hands; the child is the alpha, man, the omega, of life; the child is a possibility with a probability, man only a doubtful possibility.

Every conscientious teacher is much concerned about this bundle of possibilities—the child. How can we best get hold of it? How can we get the most out of it? Where shall we dive for white, translucent, lustrous pearls? How shall we cut these "diamonds in the rough" that they best glimmer in the "time" light, and glitter in the "eternal" day? To answer such questions in detail would involve the careful study of each individual child, for each has a personality, an individuality, as marked in the mind as in the face. To recognize and deal with these individualities is the special work of every teacher; to speak of generalities or common traits and characteristics is the purpose of this study, trusting that by so doing we may stimulate teachers to a more careful study of the individual, for to teach a dozen children well, one must be a dozen different teachers. Our labor is great in proportion to the magnitude and importance of the subject treated, viewed in its relation or bearing on the real issues of life. If we appraise child-life at its real value, we shall see that it holds all values of the future; it is the soil in which the good, the true, and the beautiful are to be propagated. Through childhood is the road to all improvement and progress. Shall

the purloining of musical ideas from superior minds often becomes a trap, into which he falls; for what is not his own becomes easily apparent by the contrast it evokes when compared with the inferior product of his brain.

When we have unmistakable evidence that a composer has arrayed himself in a brother-composer's cloak to cover his nakedness; when we feel that, without such help from outside sources, a production would be utterly without value and insignificant, then we feel called upon to enter a vigorous protest against such practice, and hesitate not to stamp the perpetrator of such an act as a bold plagiarist.

Still more reprehensible than the purloining of a phrase or "motiv," appears to us the servile imitation of the style of a composition,—a practice attempted only by composers of inferior rank, lacking in self-respect and dignity, as well as in originality of thought. We remember, to cite an example, hearing a piece for the piano not long ago that turned out to be, in conception, phrasing, harmonization, and what not, a slavish counterfeit of Schumann's lovely "Blumenstück"; and yet, how far it fell short of its graceful prototype!

Such an attempt is, to our feeling, the worst type of plagiarizing. It reminds us forcibly of the sarcastic lines from Schiller's "Wallenstein," addressed by the chasseur to the cavalry sergeant, whom the former charges with aping the great general:

"How he hawks and spits, indeed, I may say,
You've copied and caught in the cleverest way.
But his spirit, his genius—oh, these, I ween,
On your dress-parade are but seldom seen."

Of course, we should not be supposed to include in our condemnation such isolated cases as that of Schumann's "Carnaval," in which one number is a deliberate imitation of the style of Chopin—intended, however, as a graceful compliment to the great Pole.

To sum up: Let us not judge too severely what over-zealous critics are pleased to call plagiarisms. Let us bear in mind that, as all human productions are necessarily imperfect to a greater or lesser degree, perfect originality in musical ideas is a thing next to impossible, owing to the constitution and development of the human mind.

While we would condone a plagiarism that attests the presence of an abundant fund of musical ideas pouring in *volens volens* upon a composer from his stored-up reminiscences; while we feel disposed to pardon him for the use of a theme or phrase not strictly original with him, provided he show, by the general treatment, that he could have created a substitute for the former if he so wished; the interest of music as a fine art demands, on the other hand, that we condemn and unmask him who tries to shine with a false luster on account of the utter absence of any light of his own.

SOME TEACHERS.—There are some teachers who do not criticize much. It has often been remarked that many great artists are very poor teachers, for this very reason. They sometimes *inspire* their pupils by their own magnificent playing and arouse musical enthusiasm, and thus produce good results. But the teacher who never comes down precisely to the pupil's level in the humble endeavor to awaken in that pupil a just sense of his deficiencies and merits, will never be in the highest measure successful. There are many illustrations of the evil effects of this kind of teaching. How many young pianists are there who have enjoyed for years the so-called instruction of really great artists, and yet have never received any wholesome criticism. Some of these young pianists very naturally take it for granted that the absence of criticism means unqualified approval on the part of their masters. Thus they gain confidence, and readily find fault with the "ignorant communities in which they live," when they fail to win popular applause. Some pianists who have "played for Liszt" seem to think that they are necessarily great and glorious artists, simply because that good old patriarch actually permitted them to leave his parlor alive. If they had not played divinely, they seem to argue, how could Franz Liszt have endured it for a moment?

we be true or false to our trust? It is easier to add virtue than to subtract vice, and the way to suppress the ugly is to exalt the beautiful.

Much more than half of our population is in the children's kingdom; they are in a plastic condition, sensitive to not only the best but the slightest influence. Shall we touch and lift them? We are writing the laws and the history of the future in the child-life of to-day.

ACTIVITY.

Say "do" instead of "don't."

A healthy child is the most forceful illustration of life. A veritable perpetual motion; an engine with the steam-gage registering 100 pounds pressure. Doing is the only safety-valve; keep it open unless you wish an explosion. Force finds equilibrium only in motion; you may dig new courses for the cataract, but you can never successfully confine it.

An inactive child is an imbecile. There are degrees of activity in healthy children, and these degrees are usually prophecies of future usefulness or uselessness, as they are properly or improperly directed. If you would have a child a "know-nothing," the "do-nothing" policy will produce it. Activity is the manifestation of energy, the indication of inherent power,—an expression of strength. Shall this energy be directed on the things that are worth while or on vanities? Shall we see that this strength develops until it becomes a resistless force with which to meet the obstacles of life?

Activity is potent, not passive. It communicates action; it produces effects. To suppress activity is to enervate life, to weaken the will and deteriorate growth. An active life develops strength for the emergency, vigor for the life-marches, and victory in the conflict. Activity shows an ambition to be awakened. What wealth is not suggested in the child's spontaneity? Like all great natural forces we need but work in harmony with their inexorable laws to get mighty results. History is the record of activity, not of speculation.

What is to be done with this jumping-jack boy and romping girl? The answer is found in one word—*employment*; to furnish this is one of the teacher's life-tasks; neglect is the deadliest of weapons, and the worst of offenses. We ask bonds from those who handle our sordid gold. What bonds shall we require of those who deal in soul futures? "Tools become wonderful only as they are skilfully handled; let the wrong person wield the brush or handle the chisel and a daub and a broken shaft are the result." We are working on statues more lasting than marble; success means a glory in proportion. Let us paint famous pictures; let us write great dramas—but avoid the tragedies; let us write epic poems; let us compose the stately overtures and the sublime symphonies of to-morrow in the hearts of the young of to-day.

CURIOSITY.

Curiosity is a fire that can be quenched only with information; it is, therefore, the hand-maid of the educator. Curiosity prompts investigation. It leads in the search for all truth. It should be inscribed on the banner of the discoverer, philosopher, mathematician, judge, moralist, and divine. Create in the child a disposition to inquire after any truth, and the truth is half taught. Arouse curiosity and you capture attention, and this is essential to the earnest consideration of any subject. We may speak to a deaf-mute, but nothing is heard; we may talk to a preoccupied mind, but nothing is learned. Where there is a consuming curiosity we get not only a concentrated but a continuous and inquiring attention. Every curious child becomes an animated interrogation point. No Athenian was ever more industrious in seeking out "some new thing" than is the normal child.

Questions and answers are the rolling stock in the transportation and exchange of thought and knowledge. Questions are probes for facts—mustard plasters that draw out what there is within. Did you ever have a child apply them? You must direct this search for truth; never allow the child to say, even mentally, "I called but ye gave me no answer," for, "as in water face answereth to face, so the heart of man to man."

IMAGINATION.

Imagination is one of the strongest traits of childhood ; at no other time in life is it so vivid or intense. *Imagination* transforms a straight mark into a man, a rag doll into a thing of life, a playhouse into a palace, and the dull-est lesson into an hour of pleasure. Imagination is the highway of approach to the interest of the pupil. It produces or rather reproduces any object of the sense previously perceived and is the power that recalls any mental condition or spiritual state that has before been experienced ; it is the image-making power of our being ; it is the great constructive and creative power in man. From several reals the ideal is formed ; let the child read the lives of half a dozen great men and the *imagination*, by its combining power, will build its ideal of greatness and goodness from the sum of the admirable traits found in the men studied. So we get our ideals of a sonata or symphony after hearing it by a dozen artists. Let us fill the minds and lives of the young with such matter that their on-building shall be of indestructible materials and on a sure foundation. The active *imagination* will vary and combine ideas in the memory into new forms and relations ; novelty, invention, and originality is the outcome. "Something new" always proves to be something very old in new relations. "There is nothing new under the sun," but there is no limit to new relations of the old, under the reconstructive and creative power of the *imagination*. Imagination is the guiding power in art ; of art in its most comprehensive sense ; all that is included in beauty, whether in architecture, sculpture, painting, poetry, or music. That magnificent poem in stone, the Cathedral at Milan, first had a being in the thought of the architect, planted there by the creative power of the *imagination*. The Venus of Milo in all its comeliness and beauty was seen imprisoned in the rough marble shaft long months before the sculptor's releasing chisel touched its shapeless sepulcher : here we have again the image-making power of the *imagination*. Much in art is suggestive and therefore incomplete without the filling-in power of the *imagination*. We must call on it to complete the picture. The romantic school of music is but a blank canvas to the one with undeveloped *imagination*, but an endless panorama of exquisite pictures to the one that has this inner vision ; things unknown take form, and airy nothing is given a name and habitation.

Let us develop greatness in ideals, ingenuity and novelty in the creative powers, and an appreciation of beauty in all its fields by encouraging a preservation and enlargement of a healthy *imagination*.

THIRD PRIZE ESSAY.

LEARN TO THINK.

BY MADAME A. PUPIN.



MADAME A. PUPIN.

MADAME PUPIN is a native of New Jersey. She inherited her musical talent from her father, who was a natural musician, playing several wind and string instruments though he had never taken a lesson in his life. The father also endowed his daughter with other of his characteristics : a love of system and order, of perfection in details ; a logical mind and a determination to excel in whatever he undertook. Her first piano lessons were taken from a local teacher, who taught the notes and fingering and then gave pieces. Later, she had some lessons of J. N. Pattison, the first pianist to play the Hen-

selt concerto in this country, and from whom she received some valuable ideas about technic. After this she spent two years at the Leipzig Conservatory, studying with Dr. Papperitz, Herr Wenzel, and Kapellmeister Reinecke. On account of ill health she was not able to take part in any public performance in Leipzig. Indeed, her early years were a constant struggle with ill health and weak eyes,—the latter the result of a fall in babyhood into a bed of burning coals.

After her return to this country, Madame Pupin established a Conservatory of Music at Elizabeth, N. J., which showed some marvelous results, on account of the unique and original method of teaching, but which she was obliged to relinquish, after five years of successful teaching, owing to continued ill health. She removed to New York City, where she found the health she had never known in youth.

In the midst of her busy life, Madame Pupin has found time to write several books.

She was the first lady in this country to play the new Janko keyboard in public, and she will be heard in a lecture and recital in the coming meeting of the Music Teachers' National Association.

"I WAS very much impressed by a remark I once heard a lady make," said the teacher to her pupil. "Speaking about a certain family, she said that their children were taught to think."

"All people think, I suppose, do they not?" asked the pupil.

"On the contrary, few persons think."

"Why, what can you mean? I think; I am thinking all the time."

"But I have your word for it that you do not think."

"Do explain yourself, dear teacher."

"Have you not told me four times within the last half hour that you did not think?"

"Really, you get more and more mysterious. I do not remember telling you so."

"When you put the wrong finger three times on B flat, did you not tell me you did not think?"

"Oh, yes; I forgot."

"Precisely. You forgot—to think. And when you played all three of those notes staccato, instead of accenting the last one and holding it, did you not say you did not think?"

"Well, yes. I did not observe that it was different from the others."

"You admit, then, that you sometimes do not think. Will you tell me truly what you were thinking about yesterday, when you were practicing this exercise?"

"Let me see. Oh, dear! Ha! ha! ha! I suppose I must confess it: I was thinking whether I should have my new organdie trimmed with pale green or the new shade of pink. Was that not thinking? You said 'few persons think.' I wish you would explain."

"Well, as the Frenchman would say, there is thinking and thinking. Most persons think the thoughts that flow through their minds. These come from different sources, and sometimes have no connection with each other. Such people want variety and amusement all the time; they do not like to think and seldom apply themselves seriously to any study. Some are beset by many different thoughts of entirely opposite character, all clamoring for attention at once. Not knowing that they have the power to admit one thought into full possession and to exclude the others, these persons live in a half distracted state nearly all the time. Giving always divided attention to what they are doing, they accomplish little or nothing. Some others are led away by one thought until they fall into a reverie and become oblivious to all their surroundings. These are absent-minded people, who do not think, but spend their lives in dreaming. Others act on impulse without thinking beforehand, and the results cause them to wish they had thought of thinking. Such persons are always in hot water, as the saying is, yet they seldom learn to think. Still another class does not take the trouble to think at all. They inherit the opinions of their forefathers, or they accept the ideas of some one person or party; they never investigate and never change their minds. They are the most dogmatic and stubborn people one can come in contact with."

"Well, you have hit off some of our family to a T, myself included; but what has all this to do with music?"

"Right thought has all to do with music."

"Tell me more about it: I am sure it will be interesting, and a good lesson."

"Well, then, right thought is, first, to control thought; that is, to decide what one will think and to concentrate

the attention on that one thought to the exclusion of all other thoughts. This is difficult."

"Difficult?"

"Not only difficult, but it is very rare to find one with the ability to give the mind's full attention to any one subject for any length of time. If all my pupils would practice concentration, I would secure much better results. One reason I ask you to repeat very short passages so many consecutive times is because it is easier to concentrate than by taking longer ones. To control thought, or concentration, needs a strong will or great decision of character, and the want of it leads to much loss of time."

"How so?"

"One thought will sometimes suggest an idea which will lead far away from the intended line of thought, like a train of cars switched off from the main line, and much time is lost in getting back again. Therefore, if you would make rapid improvement in music, learn to concentrate all your attention on what you are doing; do not wonder what you will do when you come to the third page while you are practicing the first page; avoid vain repetitions, i. e., many repetitions with the mind elsewhere."

"Then I must remember that if I can keep my mind from wandering while practicing exercises, and will concentrate my whole attention on them, I shall accomplish a great deal more with less practice."

"That is just the idea."

"Strange it never occurred to me before; but it is true, I did not think."

"Again, to think means to reflect, to analyze and to compare; memory is systematic thought and requires order and clear perception;—all of which faculties are brought into play in the study of music."

"Please illustrate for me, dear teacher; it makes it so much more practical."

"I will. A accepts the rules of a certain teacher or method, without inquiring into their logic, and utterly refuses ever to investigate rules laid down by other authorities or later methods, and so he never progresses. B takes up the theories of each new teacher with enthusiasm, and condemns all he learned from the old ones, so he is constantly changing and is never settled in his opinions. Now C reflects on what is given him, analyzes and compares, brings his reason to judge of it, and finally arrives at the truth; for it is certain that if one seeks truth with all his heart, and with a mind free from prejudice, she will reveal herself."

"I do not see how an ignorant pupil can judge of the right way or the wrong way; know a good teacher from a poor one."

"You may. One teacher will be dogmatic, and if he does not say, 'Do this because I say so,' he will hypnotize you and take away your reflection and judgment. But a good teacher develops your critical powers and teaches you to think; he says, 'You see for yourself that it is so.' Your power to think was given you to use and not to be folded in a napkin."

"Now I see that we do not pay a teacher to do our thinking for us, but to develop our powers of thought, and that the teacher who does not do this is not truly a teacher. But what did you mean by memory being systematic thought?"

"A good memory is very necessary in the study of a science, especially music; now, memory is the storehouse of past thoughts, and if you wish to recollect, or re-collect any thoughts, or trains of thought, it is important that they be packed systematically away. To do this it is necessary to have a clear perception of the ideas you wish to remember, to be able to classify them and to put them in order away by themselves."

"Put them away by themselves?"

"Yes, not mixed up with other things. If you throw your gloves, stockings, hairpins, scissors, ties, fans, handkerchiefs, and other toilet articles into a drawer, without any order, you will find them with difficulty when you want them; but if you have a box for each, you can find any one in the dark. This orderly drawer is like a trained memory. I know a woman who does not go hunting for her lost thimble, but sits and thinks a while and then goes to the place where she put it last. Also a man who, when he needs an important paper,

simply sits with his face covered by his hand and mentally walks through his storage warehouse and then goes to a certain drawer and extracts the paper from the packet where it has been for years. Another, recalls the number of a friend's house by standing mentally before the door and gazing at it until the numbers come out distinctly before his mental vision."

"Who could have such a marvelous memory?"

"You can have it."

"I? How is that possible?"

"Learn to think, observe, reflect; learn to direct your thought so that you think exactly the same thought at each repetition of a passage: so concentrate your mind on the music that the printed page may stand out before your mental vision, recalled at will. It is strange that so few persons give time and attention to the cultivation of forethought, which is the ability to foresee the result of certain acts. The man or woman who is calm, deliberate and graceful exercises this faculty. The study of technic is the practice of forethought till thought is unnecessary, and the result is that repose which gives such a charm to some piano playing. If you would not be like the five persons I described, you must learn (1) to control thought, *i. e.*, decide what you will think; (2) to invite one thought into your mind and dismiss all others; (3) to turn a thought over and handle it as you will, and not be led by it; (4) to cultivate forethought; and (5) to think your own thoughts, made yours by reason and reflection, and not to accept the opinions of others without weighing them.

The practice of reflection, observation, analysis, comparison, judgment, order, system, classification, and concentration, so necessary in the study of music, will lead to habits which will not only render study more interesting and progress more rapid, but these habits will be reflected in the other acts of your daily life, and thus music will be the means of a broad culture."

"Good-by, dear teacher; surely, I have enough to think of now."

"One word of caution, dear pupil: think but one thought at a time!"

FOURTH PRIZE ESSAY.

SOME "PASSING NOTES."

BY JULIA B. CHAPMAN.

MISS JULIA B. CHAPMAN was born in Brooklyn, N. Y., but has spent the greater portion of her life in the South. She received her musical education from eminent teachers in New Orleans. For the past eight years Miss Chapman has been a teacher and organist in Chattanooga, Tenn.

"Yes, you will like McCallie Street; but you will find it *fearfully* noisy!"

So said one and another of our friends when we moved into our new home on the principal thoroughfare of a large city. And, in truth, it *did* seem "*fearfully* noisy" after the solemn stillness of the mountain heights from whence we had come.

Schumann says that everything in the whole world has its keynote, if we will but listen for it;—and who is it who adds that the keynote of a great city is "F"?

Sitting one morning on a vine-shaded porch, with my head bent low over my needlework, I set myself to listen for the underlying harmony of the tide of sound that rolled ceaselessly by and beat upon my ears—to find, if I might, its keynote, and to determine if it were all, or only, noise.

True, it is largely made up of the ceaseless roll of wheels and tramp of hoofs, all day long and far into the night;—coming and going,—the sound swelling and dying away in an inextricable confusion of "*crescendoes*" and "*diminuendoes*." But even in the sound of wheels and hoof-beats, what an infinite variety of *tempo*, and, may we say, of expression?

Without glancing up it is easy to distinguish the brisk "*allegro agitato*" of the fussy grocers' carts, dashing excitedly from house to house (as though the welfare of the nation depended upon the prompt delivery of their petty wares), from the stately "*adagio pesante*" of the heavily-burdened transfer van, with, perchance, its story

of a forsaken and dismantled home, and the removal of its household goods to new and unfamiliar shrines. It may well be that it is the sigh of a heavy heart that is borne to our ears with each slow footfall.

Drays, hucksters' wagons, hacks, and carts, mix and mingle in a medley of sound. Threading in and out among the plebeian throng of vehicles rolls the smooth legato of my lady's carriage, its rhythm accented by the sharp staccato of prancing hoofs, as she passes on her way to make a call, or to some grand social function.

Listening, one may even see in fancy rich silks and nodding plumes, and all the gay array.

Next comes a merry party of tourists in pleasure wagons and drags, bound for the National Park or the historic heights around, breaking into the monotonous burden with a gay "*allegro con spirito*" that makes one smile in very sympathy with their pleasure, as the sound of their chatter and laughter dies away in the distance to be replaced by others.

But now comes the steady tramp of many feet, a sound heavy-freighted with woe, a solemn largo, eloquent of human grief and pain, as the black-plumed hearse, followed by a long train of carriages, bears some beloved form to its last resting place under the shadow of Old Lookout. The lagging footfalls seem to be treading out the measured cadence of the burial anthem, "Before the mountains were brought forth, or ever the earth and world were made"—a mournful "*andante doloroso*." You would never dream that these were the very same carriages, drawn by the very same horses, that but an hour ago took a bridal party to the church. Then the nimble pace seemed an "*allegro gioioso*," more suited to an epithalamium than to a funeral chant.

A hand-organ, played by a strolling son of Italy, grinding out snatches of opera and the last popular air with delightful impartiality; a horseman galloping by, his charger's feet striking out the triplets of a gay "*cabaleto*"; the laughter of little children at play; the hoarse cries of peddlers,—blend in a whimsical capriccio, while once and again the English sparrow adds a shrill *acciaccatura* by way of embellishment.

More wheels and hoofs in varying time and tune, and then—a sudden momentary hush! So still it is you can hear the sweet, weird music of æolian harps, as the wind frets the electric wires stretched high overhead. A swift, soft rush and impatient, silvery tinkle, as speeding bicyclists pass each other on the road, scarce breaks the unwonted silence, while far up the street sounds a single faint, clear note. Nearer it comes and nearer, rising above the tide of sound that has flowed back into its channel once more, repeated again and again as the postman passes along his route. What music to the maiden waiting for her lover's message! What harsh, shrill discord to the recipient of unwelcome news or an importunate dun!

But the quiet is broken in upon rudely and harshly, with a mighty roar and tumult that brings my heart into my mouth. Thundering over the railroad bridge three blocks away, thundering over the solid pavement so that the earth shakes with the shock, thundering by the house and down the street, "*presto furioso*" rush the fire engines, with hose and ladder trucks. Bells clang out. The street is alive with people, sprung from the ground apparently, all shouting and clamoring, following in the wake of the rushing engines. A great building is on fire—lives are imperilled—property is being swept away! Faster! faster! flying steeds, or you may be too late.

Faint and fainter grows the tumult, the bells have ceased to ring, the shouting people have passed on, or gone back to their work, and the street resumes its wonted aspect, seeming almost quiet by contrast with the recent uproar.

And so *Da Capo*, and once more *Da Capo* through the long morning hours, until a new note strikes the ear. Up, up it mounts, half a tone at a time—C, C-sharp, D, D-sharp, E in alt., pausing tremulously an instant on the topmost note, then down by irregular intervals. Once more the quaint chromatic scale! It is the noon whistle of Citico furnace, answered quickly by a dozen other whistles in as many different keys, but all blending harmoniously in the summer air. Notes full of melody to the busy workman, singing to them of rest and refreshment and short surcease of toil. To me they

say that it is time for luncheon, and, as I fold my work to go indoors, I realize that I have been listening to a veritable "*Psalm of Life*," rolling out, in organ tones, from the stones of a noisy street.

FORTY GOOD RESOLUTIONS FOR THE MUSIC STUDENT.

BY C. N.

Resolve to:

1. Avoid using the pedal too much.
2. Avoid beginning your practice with pieces instead of technics.
3. Avoid having your piano stool too high.
4. Avoid beating time with the foot.
5. Avoid bowing at mistakes.
6. Avoid playing over the parts of a piece not given by your teacher; let them alone, and so have new music for the next lesson.
7. Avoid making a dotted note too short, and the short note following too long.
8. Avoid bringing excuses, instead of a well-learned lesson to your teacher.
9. Avoid playing loudly between accents.
10. Avoid a side-wise twisting of the hand in scale playing.
11. Avoid overplaying the easy parts of your pieces. Concentrate your efforts on the hard parts.
12. Avoid hesitating in your playing of pieces that are even fairly well learned.
13. Avoid trashy music.
14. Avoid a hastening of time on easy places, and a slowing up on hard places.
15. Avoid all half-way work and poor playing.
16. Avoid inattention when taking your lessons.
17. Avoid missing your lessons.
18. Avoid wasting your time in playing anything outside of your lessons during your practice periods.
19. Always count to a new piece, and on the difficult places until they are well learned.
20. Always endeavor to *understand* the time, as well as count it.
21. Always play your lessons over as soon as possible after leaving your teacher, calling to mind all his suggestions and directions.
22. Always do your practice first, and the common things that you would like to do, afterward.
23. Always find the phrase endings, and play connectedly within the phrase.
24. Always make evident the climax of a phrase, by a sufficient accent.
25. Always make the rhythm apparent by good accenting.
26. Always find out and make manifest the contents of every passage.
27. Always practice at regular hours.
28. Always insist upon having your piano kept in good tune and order.
29. Always have your lessons well learned, and you will like to meet your teacher at the lesson hour.
30. Always speak well of your teacher.
31. Always play when asked, and do it without urging.
32. Always have some of your best pieces in hand, to be able to do yourself and teacher full justice when asked to play.
33. Always have a good light on your music page when reading music.
34. Always feel the *content* of your *études* and pieces somewhat in advance of your playing.
35. Always play into, rather than over, your music.
36. Always play accurately, and your advancement will be rapid and correct.
37. Always remember that poor practice cheats yourself, and not your teacher.
38. Always conquer some difficult passage at each practice period.
39. Always work up to, and not away from, an ideal model.
40. Always remember that "Slow practice is golden, quick practice is leaden."—*Winkler's Musical Monthly*.

USEFULNESS OF SOME RECENT COMPOSITION.

BY JAROSLAW DE ZIELINSKI.

A FLEMISH musician, Jerome de Cockx, once visited Martin Luther, and was astonished, on his introduction to the great reformer, at seeing on the table a flute and a guitar. "Here," said Luther to him, "are the two companions of my labors. When I am weary of writing, when my brain grows heavy, or when the devil comes to play me one of his tricks, I take my flute and play an air. My ideas then return fresh as a flower dipped in water, the devil takes flight, and I resume my work with new ardor. Music is a divine revelation; it is the language of the angels in heaven, and on earth that of the ancient prophets." Yet not more than seventy years ago music study in this country was not only unfashionable, but actually inconsistent with all puritanic ideas of propriety; a musician was ostracized from society, and the Puritan fathers regarded it as wicked to have instrumental music form any part of their church worship.

In the early stages of our musical development at home, the fantasia, battle pieces, and variations of questionable merit,—according to our present advanced taste,—formed the repertoire of most young people; then came the influx of German professors, and little by little music as an art became subservient to science. The intellectual side of music became gloriously neglected, and the pupil was condemned to an almost life-long study of exercises, études,—introductory, preparatory, and otherwise,—with nearly all of Mozart's, Haydn's, and Beethoven's sonatas thrown in (Bach was seldom, if ever, considered), whether the temperament could stand it or not. Of course, under such conditions the labor became purely mechanical, and if asked whether he could form any intelligent conception of the music he was playing, the average student would have replied, in the words of the eunuch: "How can I, except some man should guide me?"

Lately, however, musical people—those of advanced education—have become tired of form as an abstract idea, and a large majority, having broken ranks, is actually enjoying new forms, harmonic combinations and progressions, which, though against the rules of a system of harmony, are nevertheless in accordance with the laws of nature, and are supplied in the shape of teaching or concert pieces, by the ever-increasing number of gifted composers. Originality of any sort in music of that character would have been sufficient, a few years ago, to disqualify it; now ingenious harmony does not disconcert an earnest student, nor is a new form perplexing, though melody is still best understood by the masses of musical patrons; taking all these three principal points into consideration, I am safe in calling the attention of my readers to the immense educational value of the pieces which I will here discuss.

Trying to realize the intentions of the composer in the piece that one is studying, the student should first read it throughout mentally, the teacher assisting when necessary in the work of preliminary analysis. It was Schumann who said, "You must not be content until you succeed in reading music without playing."

The new Russian school will naturally claim my first attention, since the writer of these lines was among the first in this country to introduce excerpts from Russian composers to the notice of the public, in face of the fact that some years ago a prominent critic had written that "the Russians were genial composers, with all their freaks and whims, which seem to have become indispensable with the genius of modern times. To study Russian music seems rather dangerous, for it is food which needs a stomach thoroughly prepared for it. Modern writers of this stamp ought to be offered in the smallest possible doses, for the ear of the masses can not understand it."

I submit, therefore, to "the masses" a number of interesting and not very difficult pieces by my Russian friends; pieces which, if properly studied, will reveal rare beauties and absolute freedom from the crashes and bangs that abound in a Lisztian rhapsody or fantasy.

Within the past eight or ten years a great change has undergone in the general tone of social life in Russia,

and the rise of the social temperature could not remain without effect upon the arts in general and music in particular. The modern Russian composer does not content himself with introducing modifications; he despises half measures; and, actuated by the spirit of progress, he indicates his independence of thought by setting aside rules and regulations which heretofore have worked well and been accepted by the best composers.

Alexandre Borodine, discussed very intelligently by Habets after the biography and correspondence published by Stasoff, was a great scientist, professor of chemistry at the Academy of Medicine in St. Petersburg, a counsellor of state, and, practically speaking, the head of the "young school" of Russian music. For purposes of musical evenings, and accessible to an advanced student, are the "Reverie" and "Serenade," both in D-flat, from his "Petite Suite," which he wrote in 1885, dedicated to the Countess Mercy-d'Argenteau, and called "Petit poème d'amour d'une jeune fille." Both are little gems to which may be aptly applied the term "fascinating"; it is music that is at once interesting to play and pleasant to listen to. César Cui, who is major-general in the Russian army and professor of fortifications in the three military academies of St. Petersburg, who had seven grand dukes for pupils, and who also instructed the famous General Skobelev, is another and most important member of this "young school." While not a pianist, he understands thoroughly that instrument, which he uses simply as a means of expressing his very original thoughts. Somewhat in advance of the two pieces by Borodine are his "Trois Morceaux-Nocturne," in F-sharp, "Scherzino," in F, and "Polka," in E-flat; they abound with original harmonic progressions, while in the "Polka" the composer shows how interesting a simple subject may become in the hands of one who can treat it skilfully. More difficult is his fascinating "Nocturne," in F-sharp minor, op. 22, No. 3, rich in modulations and quaint resolutions. His twelve "Miniatures," op. 20, are not only extremely simple in construction, but also very musical; excepting perhaps two or three, they are quite easy, and can not fail to be valued as gems of sentiment and expression. In Europe the "Miniatures" have had a great success; the composer arranged them for piano and violin. He scored six of them for orchestra, and the set is known as the "Suite Miniature," which in turn has been arranged for four hands. Charles Davidoff transcribed the "Cradle Song" for violoncello, while the set has been arranged for string quartet by Gustav Dannreuther. I will speak only of the little "Valse" which, gay and sprightly at first, is followed by a bit of Chopinesque cantabile, ending with a return to the first subject, and a coda that presents a striking effect with a crescendo in the contrary movement.

From one of the most southern provinces of Russia, the ancient Iberia, now known as Georgia, I will introduce to my readers an unusually talented musician, Genari Karganoff, who died at the very early age of thirty-two, leaving but a comparatively small number of compositions to testify to his originality and their beauty. The "Arabesques," op. 6, is a set of 12 solos, out of which I would particularly recommend No. 2, an exquisitely tender dialogue in B-minor, which can take its place side by side with Schumann's "Warum?" (Why?); No. 5, in G-minor, full of vim and strength; No. 8, a piquant little morceau in A-flat; and No. 12, in G, a piece of "absolute" music—that is, music which does not aim at illustrating situations, sensations or ideas, but is to be played and listened to for its own sake, and not wanting either in boldness or individuality. A trifle more exacting is a very graceful "Mazurka," op. 3, No. 3, F-sharp minor, conceived in the true spirit of the Polish national dance. In his "Album Lyrique," op. 20, a "Valse" in A-flat; "Barcarolle" in G-minor; "Reverie du Soir," in F; and No. 12, in F-sharp minor, will surely find favor with teachers and pupils. Anatole Diadoff has not written very much, and to me is most interesting in the two "Preludes,"—op. 13, No. 1, in G, and op. 27, No. 1, in E-flat—and a "Mazurka," op. 11, in F-sharp minor, which I have revised and edited; all three pieces requiring skill in pianism to be made effective. To the same category belongs a brilliant "Gavotte," op. 4, No. 2, in E, by W. Sapelnikoff, also

a dainty and less difficult "Mazurka," in C, op. 2, by the same composer.

Another writer, full of scintillating ideas, is Nicholas Stecherbatcheff, whose "Mosaïque," a picturesque album, contains a charming morceau, "Orientale," in F, which presents little to debar players of moderate ability from giving it a satisfactory reading; much more exacting and fantastic is his "Scherzo Caprice," op. 17, in D.

Of Tschaiowsky, whose name is tolerably familiar to all musicians, I will only mention one of his last compositions, a "Valse a cinq temps," op. 72, No. 16: as the name indicates, it is of peculiar rhythm, yet within the reach of ordinarily good players whose taste for piquant rhythms and harmonies has not been dulled by two much finger exercises and Czerny.

In and out of Denmark, Ludwig Schytte is pretty well recognized as its representative composer; but how about Emil Sjögren? Certainly his "Novellettes," op. 14, particularly No. 4, in G-minor, and No. 5, in C, which are not very difficult, and charming withal, breathe of the crystal air of that country where lilacs and roses bloom everywhere. Otto Malling is another Dane, and his "Fantasiebilder," op. 16, No. 4, in F, will prove most taking, when played by an advanced student. It is no longer music reflecting Mendelssohn, but music whose diction has a genuine Norse ring about it.

An effective *morceau de concours*, for one who has acquired some skill in playing arabesques, and modern embellishments, is Grodzki's "Barcarolle," op. 1, in G-minor. From the "Album de Mai," by Paderewski, No. 1, "Au Soir," in A, does not call for a player with great technical powers, but the capability of expression which it offers commends it to experts. Stojowski, another Polish composer, has given, in his op. 2, No. 1, "Fileuse," in G, a work that will be played by young pianists throughout the world; this spinning song has both beauty and grace, which will go far toward making it a very popular piece.

Music without words is not often successful in conveying the idea of humor or fun. Constantino Palumbo, in the "Eight Pieces" ("Don Chisciotte e Dulcinea," "Danza Antica," "Serenata Pietosa," "Mazurka," "Fuochi fatui"—a two-part fugue, "Ninna Nanna," "Servantese," and "Arlechino"), composed under that title, has shown conclusively that it can be done effectively. Of course, a technically and intellectually well-drilled player would give it a light and sportive treatment, and no other players should attempt it. Similar in character is Nevin's "Maggio in Toscana," a set of six pieces in which he flounders less than ordinarily, and Youferoff's fantastic suite, "Theatre de Marionnettes," op. 2.

Of MacDowell's "Six Poems after Heine," op. 31, No. 2, in F-minor, is exceptionally fine, and should prove of special utility, not only for recitals but also for teaching purposes. A "Valse in A," by Clayton Johns, and dedicated to Paderewski, calls for elasticity and lightness, which, combined with a good technic, will make the piece brilliant and effective. One of Emil Liebling's recent compositions is a "Spring Song," op. 33, in A; not particularly difficult, though the player should have some practice in extended chords. The dainty, flowing melody will make this a very popular piece.

Having spoken of several American composers, I must not omit Wilson G. Smith, who has written an interesting set of "Six Romantic Studies," op. 57, illustrative of different forms and styles; here is a good example of the useful being combined with the agreeable, for the musical content is charming, and can not fail to please the student. Still more simple than any of the above-mentioned pieces is a dainty little morceau in A-flat, "Amourette," by Thorne; a player of moderate capacity even, will hold the attention of his listeners if he plays this piece with the requisite amount of delicacy and taste. Accessible to excellent players only are Wm. Mason's "Toccata," in A-flat, and Homer N. Bartlett's "Grande Valse Brillante," op. 159, in B. Of my own works, I will only mention two dance movements, "Menuet" and "Bourrée," and a gavotte of moderate difficulty.

The Spaniards who in the sixteenth century carried their horses and arms, gunpowder, theology, and music to Mexico and Peru, are always of interest to us; for it

may be safely said that through the Moors on one hand, and the Romance civilization on the other, Spain reflects at this time, better than any other country, the spirit of the music of all the ancient nations that flourished on the shores of the Mediterranean. Prominent among its composers of to-day are Roberto Segura, whose peculiar "Mazurka" in D minor will prove a grateful work on account of its freshness and melodic beauty, and especially for being within the reach of ordinary players; Echeverria, whose "Second Mazurka," in A, is characteristic and interesting, and not difficult; Albeniz, whose "Danse Espagnole" (really the Tango, or negro melody of Cuba), will prove most ingratiating and fascinating, with its rhythmic and melodic effects; Garcia, whose "Habanera," somewhat on the order of the preceding composition, is full of life, character, and delightful coquetry. The above four pieces have been either transcribed or revised by the writer of these lines, and would form a pleasant addition to the repertoire of pupils in the fourth grade.

In fact, all these pieces are of a character that is antagonistic to the cramped and stilted style of the old formalists, revealing to us new phases of development, and especially a new and freer system of form in which to mold one's ideas. New and old teachers who are willing to live in the present will find most of these pieces sufficiently short and simple as far as form is concerned, some of the pieces delineating, so far as music is capable of such delineations, some scene of ordinary and easily recognized associations, but all of them full of wonderful power and emotion; looking further would reveal nothing that could be used to better advantage by young amateurs or members of musical clubs for mutual culture.

A COMMON MISTAKE AND ITS DEPLORABLE RESULTS.

THERE is a very general impression that a good teacher must of necessity be a superior performer. It makes no difference how well the profession understand that there is little relation between the two, still it is an undeniable fact that the general musical public believe that good teaching must be accompanied with fine playing. Because of this prevalent belief it is easier for a good pianist to work up a large class in a short time, while his non-playing brother has to show his teaching ability through the few pupils he may secure by the influence of friends.

There is also a general impression among lovers of music that the easiest class of music to play is the hymn tunes found in our church hymnals. But every organist knows that he makes, and has always made, more blunders, come to more stand-stills and haltings, on these same hymn tunes than on all other styles of music combined; that he can play a pedal obligato in a concerto easier than he can do a smooth obligato to the average hymn tune. The "candidates" for organ positions who have come to grief by their inability to play the hymn tunes of the service are an unnumbered host.

A few years ago, one of our popular concert organists, fresh from his years of organ studies in Germany, where he had been under one of the best masters, played for a church position in a prominent Boston church, and the anthem happened to be in an old book where the bass was at the bottom of a four-staff score, the soprano next, then the alto, and the tenor on top. He played the tenor as treble, etc. The unmusical result may be imagined. Recently, a young man who plays with the most refined expression, and is really a superior musician, played on a reed organ in a country chapel, and there happened to be present a president of a large female seminary wanting a director of music, and as the president's attention had been called to the qualifications of the reed organ player for the position he had to offer, he was critical of the organ playing. But the young man, like his kind in general, could play a Beethoven sonata better than he could play "Old Hundred," and his poor playing of church music lost him one of the best positions as director of music in the South. Yet this same young man was, and is, fully qualified for making a success as a director of music in a seminary.

But the most common result of the mistakes in hymn-tune playing is found in thousands of towns where the resident musician plays the organ, and his congregation believe him a pretender, not a musician. "For he can't even play a hymn tune, you know," they say of him. Indeed, they will not employ such an "ignoramus" as teacher of music for their children, and therefore employ some young miss who knows less in a year than the organist knows in an hour. Doubtless, this explains why so many organists complain of lack of support by their congregation.

Young people go from home to study music; glowing accounts come home and are published in the local papers of their artistic successes; and upon their appearance at the home church they are invited to play for the Sunday school. They try the reed organ, giving out a series of unconnected, squeaky, jerks and staccato splutters, gasps, and groans; the children titter, the older people pull a long face and sing the tune. The "musician" of such a great reputation evermore remains to that congregation as a pretender, and as knowing nothing of music, while some young girl who has to learn each piece she plays by heart, goes to the reed organ and makes it "talk," and so wins the admiration and pupils due a real musician, who can't play a hymn tune.

The writer requires his pipe-organ pupils to devote a very large part of their time to hymn-tune playing with reference to a smooth pedal obligato, and to such a command of harmonies that they can give out the tune in every possible way. Play the soprano on either manual with accompanying harmonies on another; play the soprano in any octave; play it as a duet with the alto, changing the alto to make a good solo effect; place the pedal tones in either octave; carry the soprano with the pedals coupled to the great organ, with full harmonies on the swell; and, in fact, do any possible thing with a hymn tune, even playing the soprano with the thumbs while both hands are on an upper manual. Finally, they are told never to play as a candidate without a special and full practice of the tunes to be used in the service.

RECREATION IN MUSIC.

BY EDWIN MOORE.

RUSKIN tells us that, "the end of art is as serious as that of other beautiful things—of the blue sky, and the green grass, and the clouds, and the dew. They are either useless, or they are of much deeper function than giving amusement." I think we can all subscribe to a sentiment so noble and true. And yet to do so does not imply that one must reject all pleasure that the study of art may afford. Recreation is one of the laws of nature. The old proverb that, "all study, and no play, makes Jack a dull boy," will apply to the study of music as well as to the more prosaic duties of life; but we must make sure that the recreation is wholesome in character and quality.

How to interest and at the same time lead the pupil to an appreciation of that which is artistic and elevating, is a problem that confronts every earnest teacher. By what process can this end be accomplished? Certainly not by confining ourselves to dry technicalities to the exclusion of everything that would tend to relieve the monotony. Owing to varieties of temperament, talent, and opportunity, the teacher often finds himself perplexed in endeavoring to meet the wants of individual pupils. Tact and ingenuity are necessary in order to present truths in an attractive manner. A rigid adherence to the severely classical at the start may defeat the object and purpose of the teacher. The instruction must be adapted to the capacity of the pupil, the process being gradual, leading up from the simpler forms to something higher. In this way the taste is cultivated, the musical perceptions quickened, and the realm of musical enjoyment enlarged. Method is good, but there should be sufficient elasticity in a method to adapt it to circumstances. Regular, persistent application to the details of technic, together with the use of standard compositions, are indispensable for the making of a musician. Nevertheless, there must be opportunities for relaxation, and the wise teacher will occasionally provide bright, melodious pieces for the encouragement of his pupils.

CHARACTER WILL OUT.

SOME one has said, "What a man does, so is he." It is one of those sentences which works both ways. We can turn it around so as to read, "What a man is, so does he," and it is equally truthful. A man can't get away from his character, his peculiar temperament, which makes him different from every other man. It shines out in everything he does. When it shows itself thus in art or in literature, it gives to such works a sex, so to speak; that is, the more woman a man may have in his character, the more will his works appeal to women; or, the more manly a man is, the more manly his works. R. Peggio, writing in the *Musical Standard*, touches on this thought as applied to musical composers and performers. He says:

"Roughly, one can divide composers into two classes: that which appeals to men, and that which appeals to women. Among the first I should put Brahms, Bach, Beethoven, Wagner, and Schumann, and among the second, Mendelssohn, Grieg, and Chopin. Some composers appeal to both men and women, as Wagner, but I am not at all sure that women really care for what is best in his music. They like his emotion, but do they admire his solidity, the richly embroidered purple of his harmony, the wondrous web of his polyphony, the somber emphasis of his declamation? All women like Chopin, on the other hand, just as very few women really care for Beethoven unless they be educated musicians—for education balances the influence of sex. Then there are masculine and feminine pianists and violinists. Paderewski appeals more to women than to men, and D'Albert more to men than to women; Sarasate is particularly a feminine violinist, whereas Joachim and Ysaye are not. In order to disarm gathering indignation, I may as well say that by masculine and feminine I do not refer to the mere accident as to whether a human being is born a man or a woman, but to the essential cast of mind and temperament, and the word woman is to be taken as applying to many who go about the world in the guise of manhood, and the word man to many who speak to us in the voice of women and angels."

New Publications.

DOCTOR TUCKER, PRIEST-MUSICIAN; including a Brief Converse about the Rise and Progress of Church Music in America. By C. W. KNAUFF, M. A. A. D. F. RANDOLPH Co., New York.

There are several chapters in this book of considerable interest to musicians, especially to those who are associated with church music. Doctor Tucker, a rector of the Episcopal Church, was a pioneer in the fight against poor music in the church, and was the author of a hymn-book known as the "Tucker Hymnal" which has become well known and is noted for the excellent tunes to be found on its pages.

While Dr. Tucker's life itself may not afford interest to the average musician, still, the biography of any truly good and useful man must always teach a lesson, and that book which contains the smallest lesson is worthy of our perusal.

FAMOUS SONGS AND THOSE WHO MADE THEM. Edited by FREDERIC DEAN and HELEN K. JOHNSON. THE BRYAN PUBLISHING Co., New York. Sold on subscription in 30 parts, at 50 cents each.

This work is to be highly recommended. It is the most extensive collection of vocal music we have ever seen, comprising the best songs in the English language, as well as selections from the French, German, and Italian. The songs all have the piano accompaniment with them, and biographical accounts of the authors and composers. The work is profusely illustrated, which makes it valuable, not only as a literary and musical, but as an art collection as well.

The contributors to the work comprise the most celebrated names in music and poetry. There are about sixty original compositions by the best American song-writers. The words of these songs were written by the greatest and best-known American poets. This fact makes the work doubly valuable to Americans.

—To the true artist music should be a necessity and not merely an occupation; he should not manufacture music, he should live in it.—Robert Franz.

WORDS BY MRS. CRAWFORD.

KATHLEEN AROON.

MUSIC BY FRANZ ABT.

mf Andante. *p* *cres.*

1. Why should we parted be, Kathleen Aroon! When thy fond heart's with me Kathleen Aroon! Come to those golden skies,
2. Give me thy gentle hand Kathleen Aroon! Come to the happy land, Kathleen A-roon! Come o'er the waves with me,
3. Why should we parted be, Kathleen Aroon! When thy fond heart's with me, Kathleen Aroon! Oh! leave these weeping skies,

Molto legato. *poco rit.*

Bright days for us may rise, Oh! dry those tear-ful eyes, Kathleen Aroon!
These hands shall toil for thee, This heart will faithful be, Kathleen Aroon!
Where man a mar-tyr dies, Come dry those tear-ful eyes, Kathleen Aroon!

marcato. *poco rit.* *p* *f* *pp* *dim.*

A CREOLE LOVE SONG.

Words by THEO. MARZIALS.

Music by MRS. L. MONCREIFF.

Moderato ma non troppo. *p* *molto legato.* *pp* *pp*

1 I gaze all day on the
2 Will no cloud gath-er, will

burning plain, and I long, I long for the cool a-gain, I am sad and faint with the noon-day heat, and I
no breath blow from the far, far hill and the far faint snow? The sun burns white in the noon a-bove, and my

pp

157
A CREOLE LOVE SONG.—CONTINUED.

35

would, I would I were near my sweet! Oh, come my be-lov-ed, come!
heart is burnt, like a flame, with love. Oh, come my be-lov-ed, come!

Oh, heart of my heart, my
Oh, heart of my heart, my

mf *ao - cilleran - do.* *rall.* *rit.* *a tempo.* *mf*
own, Oh, star of my twi - light come, I am wea - ry wait - ing for thee, a - lone! But
own, Oh, star of my twi - light come, I am wea - ry wait - ing for thee, a - lone! But

molto legato.
oh, if my heart had wings, To fly like a blue-bird far, A - way, and a - way to the

molto legato.
Ped. * *Ped.* *

sempre legato.
end of the day, where the cool and the palm trees are, A - way to a - wake my love, who

pp *rit.* *a tempo.* *S*
swings in her hammock there, if on - ly to breathe at her sweet, sweet ear, or to dio like a kiss on her hair.

colla vce. *rit.* *a tempo.* *mf*

The Village Church.

Die Dorfkirche.

(Idyl.)

H. ENGELMANN. Op. 254.

Moderato.

8

mf (The Chimes.) (Glockenspiel.)

8

p di - mi - nu - en - do.

Bell. Bell. Bell.

Andante moderato espressivo.

8

pp dimin. *ppp* morendo.

p a tempo.

8

* The fifths in this passage are permitted.

8

dim.

f *p*

4 1 2 4 5 2

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The piece begins with a treble clef and a key signature of one flat. The first staff contains a melody with a repeat sign and a first ending bracket. The second staff contains a bass line with a repeat sign and a first ending bracket. The piece concludes with a final cadence in the treble staff.

2227--4

3

8

dim.

Fine.

The Bells. (*Die Glocken.*)

The musical score is for the piece 'Die Orgel' by Franz Liszt. It is written for piano (p) and organ (The Organ.). The score is in G major (one sharp) and 3/4 time. The piano part is written on a grand staff (treble and bass clefs). The organ part is written on a single staff (bass clef). The piano part features a melody in the right hand (r.h.) and a supporting line in the left hand (l.h.). The organ part provides a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The title 'Die Orgel.' is written at the bottom of the page.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and right hand. The piano part is in the lower register, featuring a series of chords and arpeggios. The right hand part is in the upper register, featuring a series of eighth notes and sixteenth notes. The tempo is marked 'a tempo' and the dynamics are 'dim.' and 'p'. The score is in 3/4 time and the key signature is one flat (B-flat major or D-flat minor).

2227

⁴ N^o 2249

Evening Song. Abendlied.

New Revised Edition
with phrasing and fingering by
Maurits Leefson.

ISIDOR SEISS

Andante con molto espressione.

p dolce e legato possibile.

pp

poco più f

p dolce.

pp

f ma sempre dolce.

pp tranquillo.

pp una corda e sempre Pedale. ad libitum.

poco più mosso. *p* *pp* *dim.*

espress. pma molto cantando. *dim.*

mf *p* *dim.*

ten. *dolce.*

più tranquillo. *dimin.* *p molto dolce.*

morendo. *pp* *dim.* *rit. ppp* *pp*

* Note: The 3^d Pedal on the Entrance of the 2^d Quarter.

FIRST VALSE.

Revised and fingered by
F. L. Eyer.

AUG. DURAND.

Presto.

Vivo.

ff *mf* *ff* *mf* *ff* *f* *poco rit.* *p* *cresc.* *simile.* *ff* *poco rit.* *f* *poco rit.*

First system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *f*. Fingering numbers (2, 3, 5, 4, 4, 3, 4, 7) are present above the treble staff.

Second system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings. Fingering numbers (2, 3, 2, 3, 2, 3, 2, 3, 2) are present above the treble staff, and (4, 1, 2) below the bass staff.

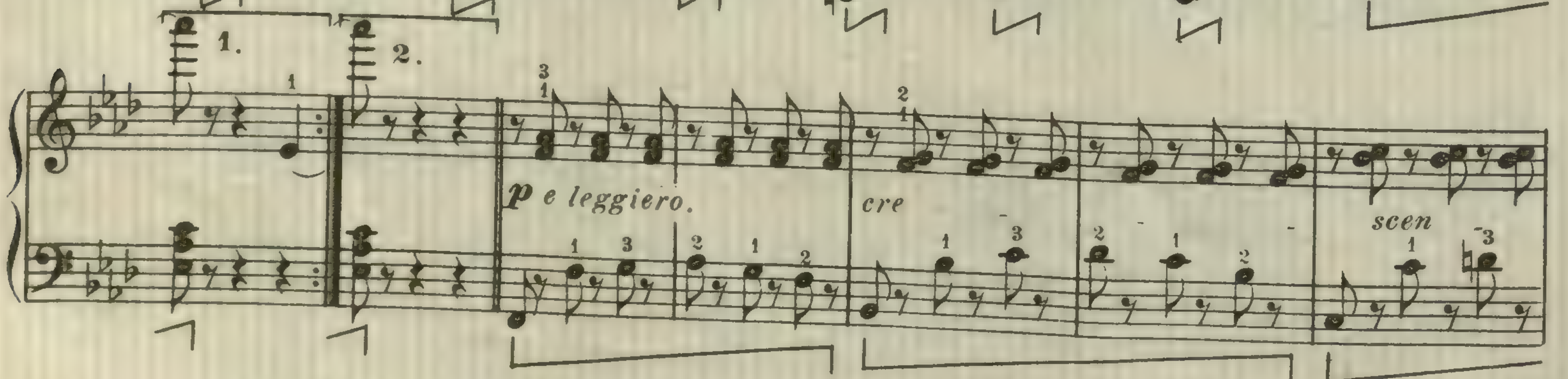
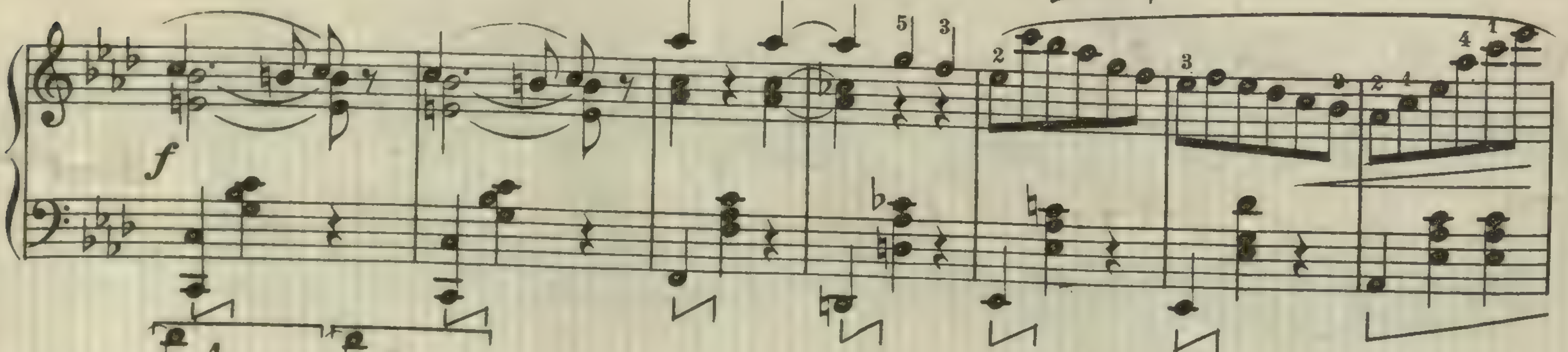
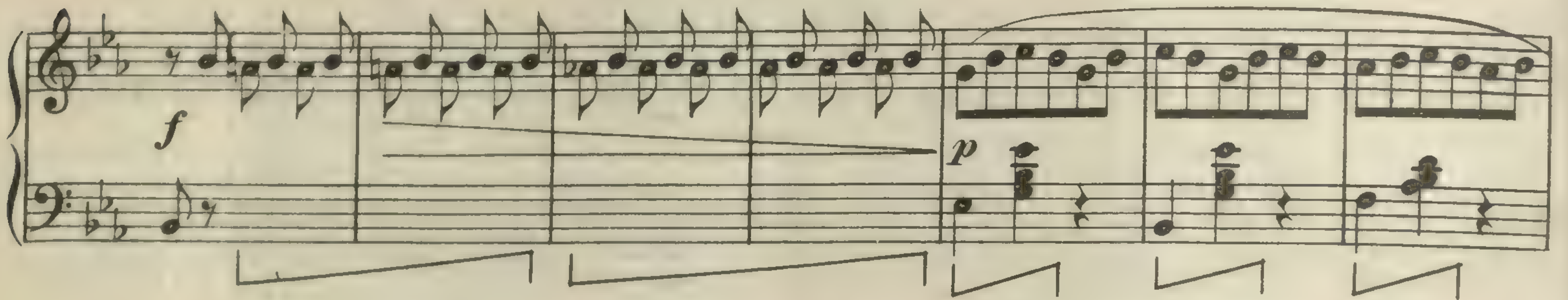
Third system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *f* and *p*. Fingering numbers (3, 2, 3, 2, 2, 2, 1) are present above the treble staff.

Fourth system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *cresc.* and *simile.*

Fifth system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *ff*. Fingering numbers (2, 3) are present above the treble staff.

Sixth system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings such as *ff* and *f*.

Seventh system of musical notation, featuring treble and bass staves. The music includes various notes, rests, and dynamic markings.



Handwritten musical score, first system. Treble and bass staves. The treble staff contains a vocal line with lyrics "do. 3" and "di mi". The bass staff contains a piano accompaniment. Dynamics include *f* (forte) and *do.* (do).

Handwritten musical score, second system. Treble and bass staves. The treble staff contains a vocal line with lyrics "nu en do." and "p". The bass staff contains a piano accompaniment. Dynamics include *p* (piano).

Handwritten musical score, third system. Treble and bass staves. The treble staff contains a vocal line with lyrics "cre scen do." and "di". The bass staff contains a piano accompaniment. Dynamics include *f* (forte).

Handwritten musical score, fourth system. Treble and bass staves. The treble staff contains a vocal line with lyrics "mi nu en". The bass staff contains a piano accompaniment. Dynamics include *simile.* (simile).

Handwritten musical score, fifth system. Treble and bass staves. The treble staff contains a vocal line with lyrics "do." and "mf". The bass staff contains a piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Handwritten musical score, sixth system. Treble and bass staves. The treble staff contains a vocal line with lyrics "f". The bass staff contains a piano accompaniment. Dynamics include *f* (forte).

Handwritten musical score, seventh system. Treble and bass staves. The treble staff contains a vocal line with lyrics "f poco rit. D.S.". The bass staff contains a piano accompaniment. Dynamics include *ff* (fortissimo) and *f* (forte).

APRIL SHOWERS.

Wilhelm Fink, Op. 174.

Allegretto.

mf zeffiroso. ppp

l.h.

mf ppp

l.h.

leggiere. pp

mf

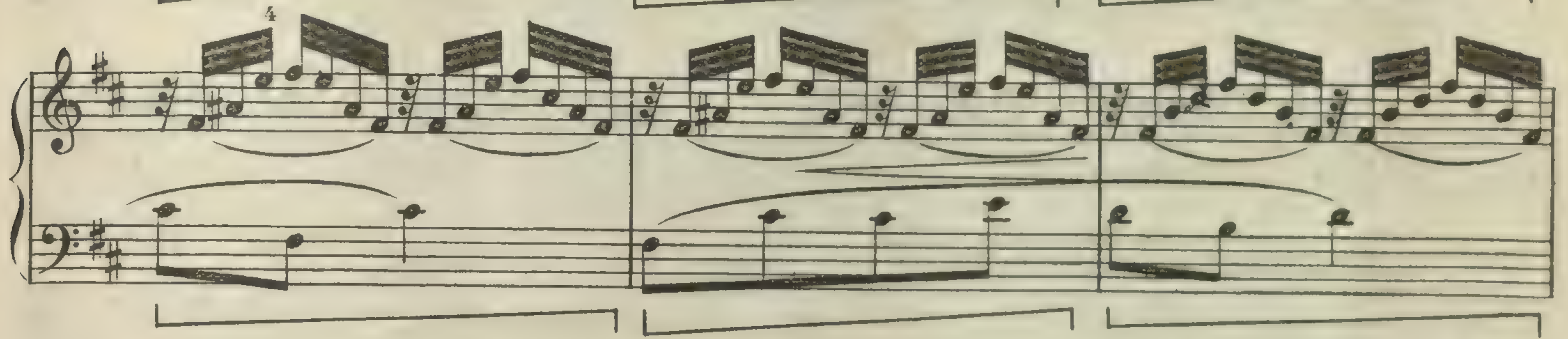
rit.

sempre leggiere.

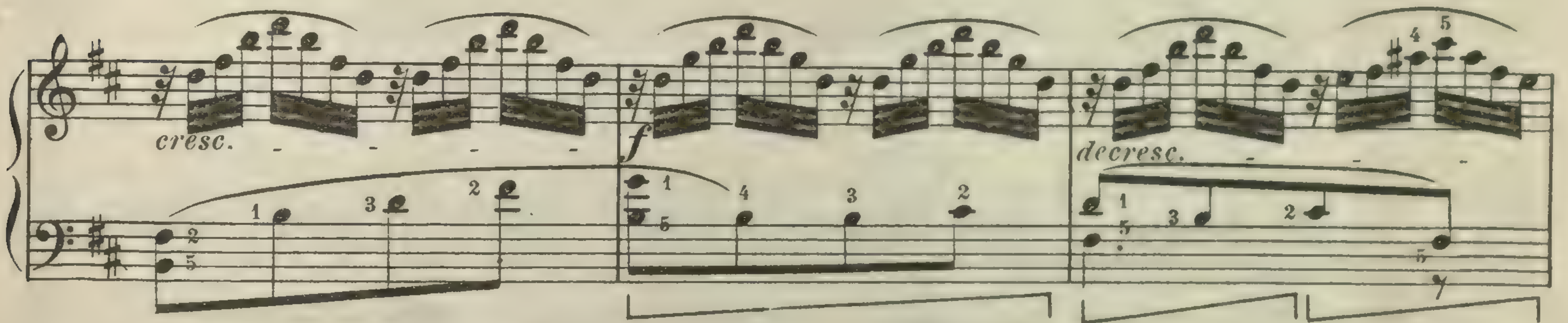
la melodia cantabile. p



First system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff has a single eighth note followed by a half note. A *mf* dynamic marking is present in the bass staff. Fingering numbers 1, 3, 1, 2 are shown above the bass staff notes.



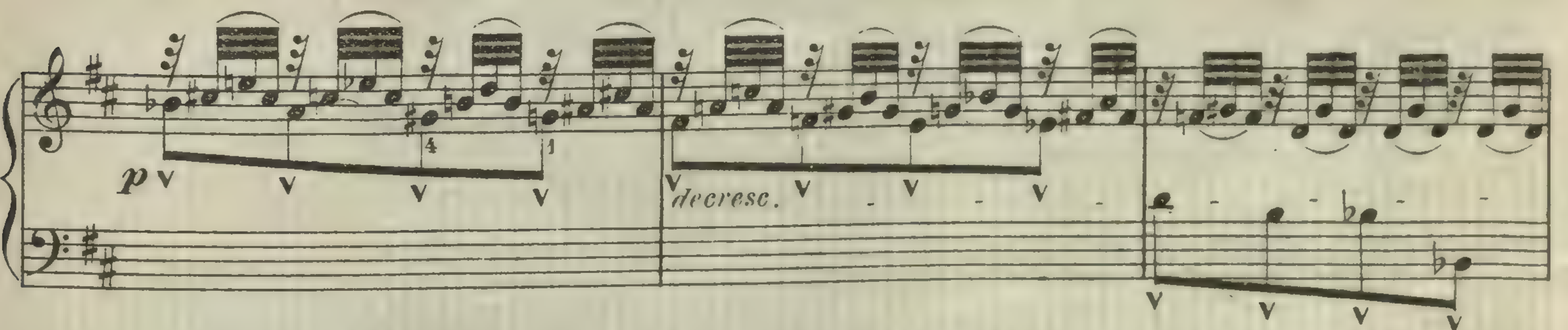
Second system of musical notation. Treble and bass staves. Treble staff continues with eighth-note chords. Bass staff has a half note followed by a quarter note. A *mf* dynamic marking is present in the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff has a half note followed by a quarter note. A *cresc.* dynamic marking is present in the bass staff. Fingering numbers 1, 3, 2 are shown above the bass staff notes. A *f* dynamic marking is present in the treble staff. A *decresc.* dynamic marking is present in the bass staff. Fingering numbers 1, 4, 3, 2 are shown above the bass staff notes.



Fourth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff has a half note followed by a quarter note. A *pp* dynamic marking is present in the treble staff. A *l. h.* marking is present in the bass staff. A *cresc.* dynamic marking is present in the bass staff. Fingering numbers 1, 2, 4, 5 are shown above the treble staff notes.



Fifth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff has a half note followed by a quarter note. A *p* dynamic marking is present in the treble staff. A *decresc.* dynamic marking is present in the bass staff. Fingering numbers 1, 4, 1 are shown above the treble staff notes.



Sixth system of musical notation. Treble and bass staves. Treble staff features a series of eighth-note chords. Bass staff has a half note followed by a quarter note. A *pp* dynamic marking is present in the treble staff. A *rallentando.* marking is present in the bass staff. Fingering numbers 2, 5, 2, 1, 4, 1 are shown above the treble staff notes.

a tempo.

p

cresc.

f poco ritard.

decresc.

Fine.

Pastorale.

a tempo.

p

This page contains five systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff, both in the key of D major (indicated by two sharps). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 3 1, 5 4, 3 2, 3 1, 5 3, 3 1, 4 2, 5 4 2 1, 1 2, 3 2, 3 1, 4 2, 5 3, 2 1, 2 1). Dynamic markings are used throughout, including *mf* (mezzo-forte), *p* (piano), *f* (forte), *pp* (pianissimo), and *a tempo*. A *poco rit.* (poco ritardando) marking is present in the third system. The piece concludes with a *D.S.* (Da Segno) marking and a *pp* dynamic. The page number 13 is located in the top right corner.

The Governor March.

Two Step.

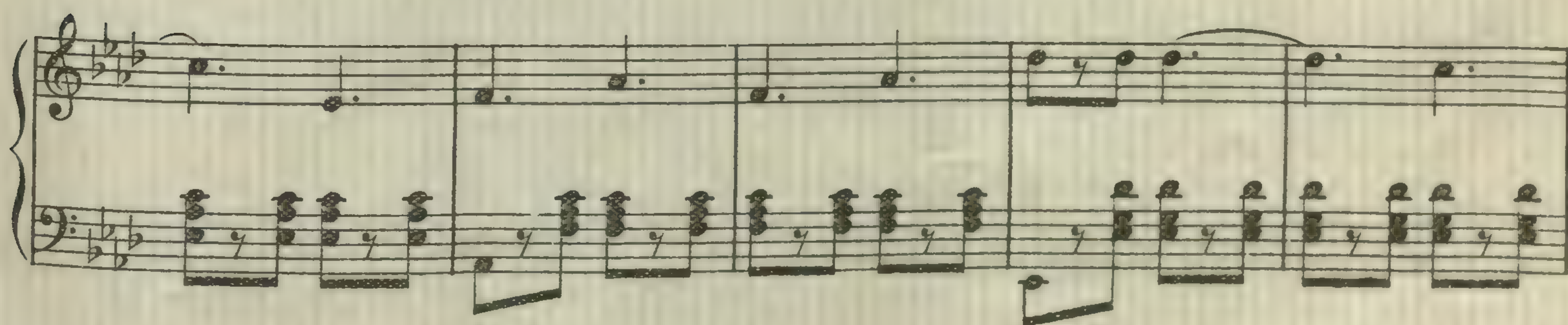
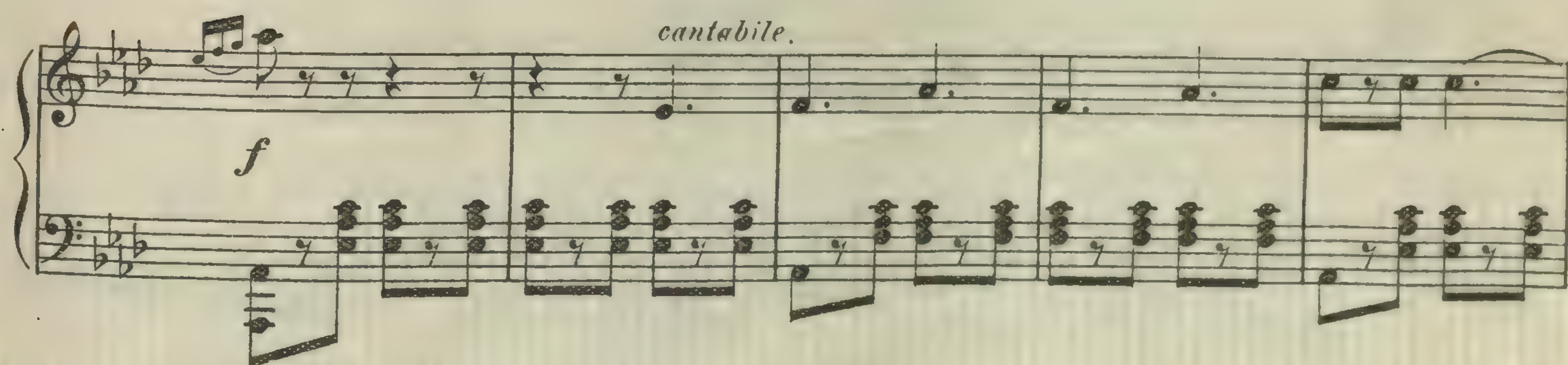
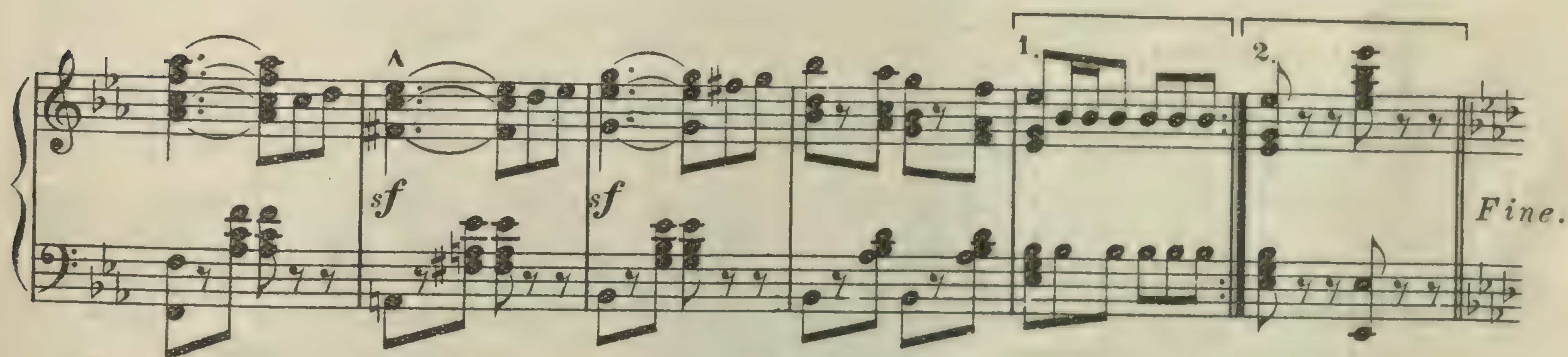
ADAM GEIBEL.

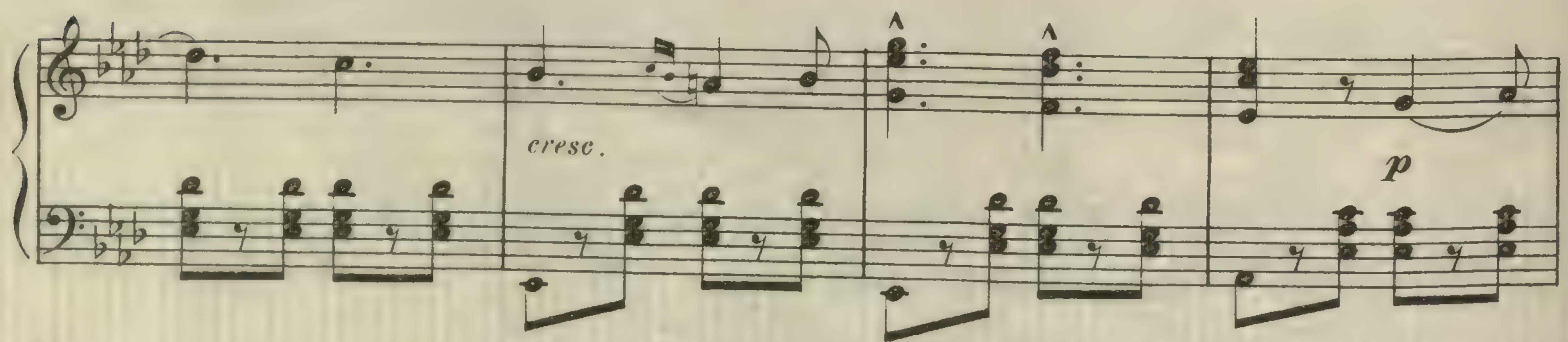
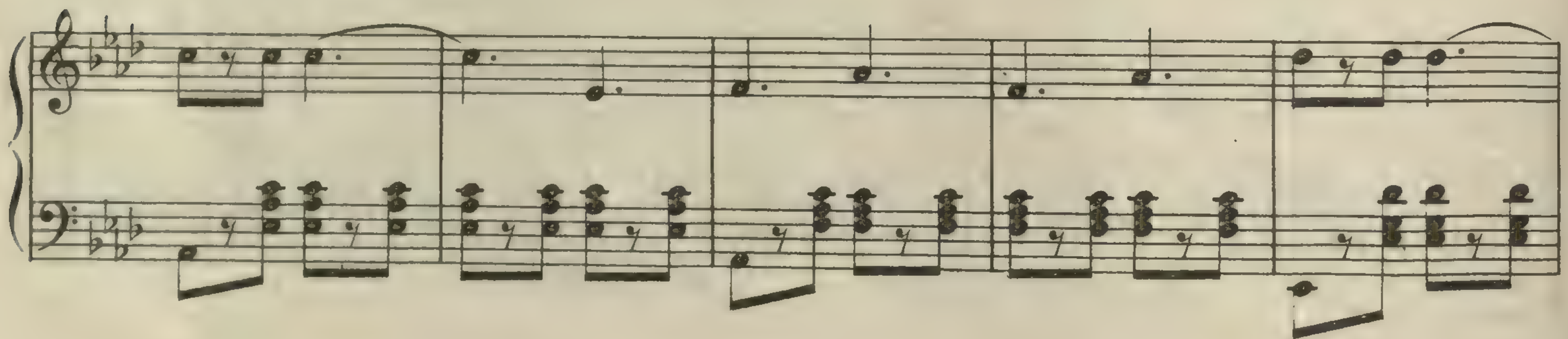
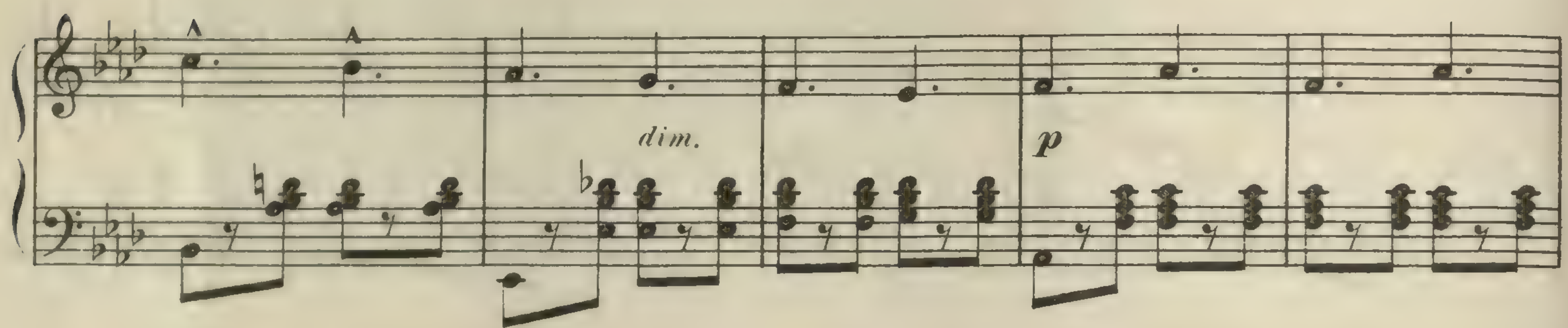
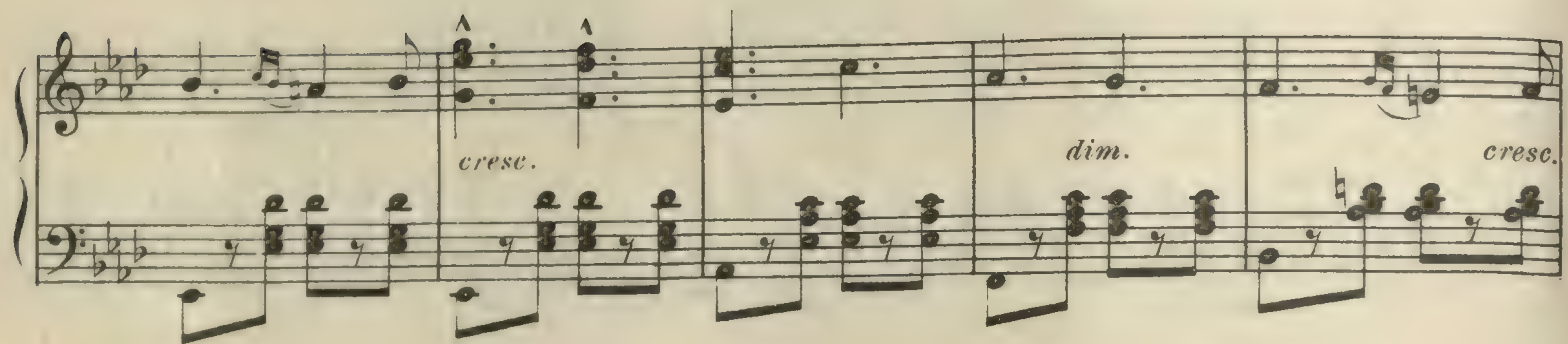
ff *mf*

cresc. *ff* *mf*

cresc. *f* *sf*

1. 2.





EVENING CALM.

(ROMANCE.)

W. LEGE. Op. 103.

Andante sostenuto cantabile.

p *dolce ed espressivo.*

1 5 ten.

a tempo.

rall.

mf

do.

First system of musical notation, piano and treble staves. The piano part features a series of ascending and descending eighth-note patterns. The treble part has a more melodic line with some grace notes.

Second system of musical notation, piano and treble staves. The piano part continues with similar patterns. The treble part has a melodic line with a *poco più mosso.* marking above it. A *ritard.* marking is present in the piano part.

Third system of musical notation, piano and treble staves. The piano part features a series of ascending and descending eighth-note patterns. The treble part has a melodic line with a *ritard un poco.* marking above it.

Fourth system of musical notation, piano and treble staves. The piano part features a series of ascending and descending eighth-note patterns. The treble part has a melodic line with a *Ped.* marking below it.

Fifth system of musical notation, piano and treble staves. The piano part features a series of ascending and descending eighth-note patterns. The treble part has a melodic line with a *Ped.* marking below it.

Sixth system of musical notation, piano and treble staves. The piano part features a series of ascending and descending eighth-note patterns. The treble part has a melodic line with a *Ped.* marking below it. The system concludes with the text *Evening Calm.*

First system of musical notation. The treble staff contains a continuous sixteenth-note melody. The bass staff has sparse accompaniment with chords and single notes. Pedal markings are present below the bass staff.

Second system of musical notation. Similar to the first system, with a sixteenth-note melody in the treble and sparse bass accompaniment. Pedal markings are present.

Third system of musical notation. The treble staff continues with the sixteenth-note melody. The bass staff features a section marked *ten.* (tenuto) and *f marcato il basso.* (forte, marked bass). The system concludes with a section marked *simile.*

Fourth system of musical notation. The treble staff has a more active melody. The bass staff features a section marked *rit.* (ritardando) and *pp* (pianissimo). The system concludes with a section marked *tranquillum mte.* (tranquillo, moderato).

Fifth system of musical notation. The treble staff has a more active melody. The bass staff features a section marked *dimin. e rall.* (diminuendo e rallentando). The system concludes with a section marked *ppp* (pianississimo).

Evening Calm.

STUDENT LIFE IN BERLIN.

BY EDITH LYNNWOOD WINN.

THINGS are not always what they seem, young students; you who desire to come abroad for musical study next year or in a few years! Distance lends enchantment to the view, and the view through the medium of the modern musical novel is too conventionalized, too romantic, and hence highly misleading. Study abroad means hard work, the unravelling of many a warp and woof of previous wrong training, the disappointment which comes to one who has been over-estimated as to talent, and often—the saddest of sad things, especially likely to happen to the girl student—broken health through overwork, inability to stand the feverish life of Berlin, to regulate one's life to changed conditions, and to become acclimated to this weeping city, where sunshine is but a matter of a moment and rain a constant fact.

Do I like Berlin? Of course. But there is no varnish on the picture I shall draw of it. There is no veneering on the plain deal table upon which I write.

There is an inclination to crowd to the old world for a few finishing touches to a very superficial education. This has a tendency to deteriorate us; and the already growing impression that "American students do not know how to practice," to use the words of one of the most celebrated professors of music in Berlin, is not wholly unfounded.

The broad training of the German schools is of great value to us; yet there are conscientious teachers in America who will teach Bach and Beethoven even in localities where musical culture is at its ebb tide, or, in fact, where there was never any tide at all.

Train yourself to listen to music intelligently and critically, study in America with a teacher who does not work for show, and, if possible, since you wish to come abroad, study with a teacher who prepares for some excellent teacher here. Get as broad a musical education as you can in America; then come here with mature judgment, earnest purpose, some technical skill, and enough moral backbone to live in Berlin as you would live in America; to wear your passport next your heart and to be a model American citizen in a city in which you, as an individual, represent a nation and an escutcheon whose emblem is liberty in its highest and purest sense.

Why this to the music student? Because the music students are in the majority here; because they are, as a rule, younger than the University students; and because (I say it honestly) their faculties have not all been developed alike. Often their training has been one-sided, the emotional taking the lead. Perhaps you are a young teacher. You have saved \$500 or \$600 for a year of study in Berlin. It will do; but you must learn to plan well. You take passage on a slow steamer—many students do. It will cost you \$100 for the round trip.

On arriving at Hamburg, Bremen, or other port, you will hire a *Droschke* (carriage) and go to the Custom House. The *Droschke* costs very little, especially if you take a second-class one, upon which sits the most jovial person in the world, in a black stove-pipe hat and a long blue coat. He will not overcharge you,—the coacher. You will look at his taximeter and pay him according to the time occupied.

"Student" is sufficient for you to say at the Custom House, if you do not wish your baggage to undergo too close a scrutiny.

A young student friend of mine could not conceal a twelve-pound fruit cake and an ice-cream freezer, which his careful mother had placed in the trunk to fill up space (?), and he had a heavy duty to pay on these luxuries.

On arriving at the *Berliner Bahnhof* (depot), you will, if a girl and unaccompanied, buy a second-class ticket to Berlin. If a boy, you may buy a third-class, or even a fourth-class, and some of our bright young university students have made many an interesting study of German life while taking cheap trips on fourth-class tickets.

Let me whisper a word to you: If you are a person of title it is well for you to buy a second-class ticket. You know that *von* is a title of distinction and of rank. Never forget that your *von* is allied to that princely name,

America. John Brown von America, *geboren* citizen of the United States, is your high title.

After arriving in Berlin, you go to a hotel or possibly to a pension. At the hotel you pay four *Mark* (\$1.00) a day, and your meals are extra.

On the second day you hire a *Droschke* and go about in search of a pension. West Berlin is the rendezvous of Americans. You may enter the pension as a boarder the first of each month. If you wish to leave, you must give notice to the lady who keeps the pension on the first of the month or the fifteenth; that is to say, if you wish to go on the first of May, you must give notice, in the presence of a third party, on the first of April or the fifteenth of April, otherwise you may be obliged to pay for your room for a whole month after you leave.

You will find desirable pensions and undesirable ones, respectable localities and others not so respectable. Be careful. Things are not always what they seem. Consult a friend or go to the pastor of the American church. You are away from home. It makes quite a difference where and how you live in Berlin.

There are young men who are able to live on \$13.50 to \$18.00 a month. They live in unfashionable streets, have a little dark room, perhaps in the fifth story of a crowded house; they eat at restaurants for 50 *Pfennige* and upward a meal, and they manage to exist. One young man pays \$5.00 a month for his room, and it is not uncomfortable; but one must pay much more in the heart of the city.

A young lady may pay from \$18.50 to \$34.00 a month for room and board. If she pays the former price, she will probably have a room-mate, live in a street not central, not very aristocratic, and possibly very noisy.

It is very necessary that the student have good food, a few choice acquaintances, not too many concerts and operas, and a well-defined plan of daily work,—not of daily overwork.

The cost of renting a piano is from ten to 20 *Mark* a month. The tuning is a frequent expense, but it is only two *Mark*—often badly done, however. In matters of dress the student is unique. In spite of the fact that we wear styles of almost every period, the American student is much better dressed than the average German student.

The cost of attending concerts varies. The popular concerts at the Philharmonie on Tuesdays and Wednesdays of each week have been termed "American nights," so much frequented are they by American residents in Berlin, the traveling public, and students.

There you meet all your friends. You do not sit at the beer tables as the Germans do, or at least you drink very little beer.

Between the *erste Theil* and *zweite* you take a promenade in the hall above. You are not satisfied with an occasional ticket at the very low price of 75 *Pfennige*. You buy an *abonnement* ticket and pay only 50 *Pfennige* each. The university student does better than that. He pays only 40 *Pfennige*. These concerts last from October until April 21st.

There are frequently very fine concerts under the direction of Arthur Nikisch in the Philharmonie. Frequently one may attend the rehearsal, or *Probe*, for one or two *Mark*.

The concerts of the Joachim Quartet are held in the *Sing-Academie*. One may buy a season ticket in the podium (back of quartet) for about 16 *Mark* and upward. The music student may be found in the *Balcon*. If he is a *Hochschule* student he may hear the *Probe* on the day of performance at twelve o'clock in the *Hochschule*, and he does not then attend the evening concerts. Occasionally he receives free tickets at the *Hochschule* to attend concerts in the *Sing-Academie*.

There is a beautiful little hall, Saal Bechstein, in which many really fine concerts are held. The music student may be found in the *Balcon*, where the low price of one *Mark* is charged. It was from the *Balcon*, therefore, that César Thomson heard such rousing cheers and shouts of "Bravo!" from the American students.

Sometimes, if one is a pupil of a noted teacher, one has free tickets to many concerts, and if one is a favorite of Herr Wolff, under whose direction many of our best concerts are given, one has many free tickets. I refer in this case to young virtuosi, who are to appear or who have appeared before a Berlin audience.

When a young virtuoso is to give a concert, at the very last moment tickets are scattered far and wide to insure a full house, which has its effect upon the musical critics. It is safe to say that you may pay one, two, three, four, and five *Mark* for tickets to concerts, but I think it best to have as good a seat as one can.

On Sunday morning before nine o'clock the music student may be seen in line at the opera house. Cheap seats, from 1.50 *Mark* and upward, are often secured in the fourth *Rang*, or balcony, as we would say. There is no "pit" here. All parts of the opera house are respectable, and one can see and hear well.

"Where and with whom shall I study?" asks the new student.

Well, there is the *Hochschule*; but one must be well qualified to enter that school. It is a high school. It holds the position to conservatories which our universities hold to the smaller colleges. Talent, sufficient training, knowledge of the German language, are three essentials to admittance. I believe age is also an important factor in gaining admittance. Most of the American students there entered when under twenty years of age.

On entering one must not expect to go directly to Professor Joachim. He takes very few pupils. If after a time you are privileged to go to him, it will probably be for one lesson in two weeks, the rest of your study being with other teachers. On applying for admission, you will present credentials, letters concerning your family, previous training, etc. The Germans do this, but the sturdy, independent American often disregards formalities and an infringement of this rule results.

The cost of attending the *Hochschule* is \$60 yearly, or 240 *Mark*, for the violin pupil. The cost is the same in the piano department. This, to the student, means two half hour lessons weekly,—violin, piano, ensemble work, sight-singing, harmony, and theory, all for the sum mentioned. Orchestra playing is of special value to the violin student. There are two hours each week devoted to this, and under the direction of Professors Joachim, Hausmann, and, occasionally, Halir. *Vortrage* at the *Hochschule* are free to students, and at these concerts the very finest pupils in the school appear. When a young virtuoso is to play at the *Sing-Academie* in connection with the Philharmonic Orchestra, he or she has, if a student at the *Hochschule*, an opportunity to rehearse the entire programme with the *Hochschule* orchestra. This is very valuable to the students in the orchestra as well as to the soloist.

There are several conservatories in Berlin, among which are the Klindworth, Scharwenka, Stern's Conservatorium, and Kullak Institute. The cost of attending these schools varies, but it is about \$7.00 a month, as a rule, and one has orchestra work, class lessons, and harmony for this price. Private students of voice usually pay by the month and take daily lessons.

Frequently one prefers a private teacher. Often students go to a *Vorbereiter*, or preparatory teacher for some professor. Professors Barth, Raif, Moskowsky, and others, have advanced pupils who are very patient, conscientious, and painstaking teachers. To these the student goes for two hour lessons weekly, and later to the professor for one hour lesson once a week or once in two weeks. The price of the preparatory teacher is from four to ten *Mark* an hour; the professor receives 20 *Mark* an hour. It is the custom at the end of the month to give to the professor an envelope containing the money in payment for a month's lessons. If you do not do this, he will send you no bill. He does not make out bills. He hates book-keeping. He rarely has favorites. Perhaps occasionally he will give lessons to a very talented pupil for less than his usual price, and sometimes he will give lessons free of charge. There is among the Berlin teachers that large-hearted generosity, that manly courtesy toward other teachers and toward pupils, that high conception of art for art's sake, that I have seen nowhere else.

The American student is not, as a rule, over-courteous. The German student pays great respect to the professor. He always rises when the professor enters the room; shakes hands before and after the lesson; he calls his teacher "professor"; he believes that the teacher's method is the *only method*, the teacher's opinion of such value that he never dares to have an opinion of his own. There is a little too much ego about the American stu-

MY FELLOW-STUDENTS.

BY MISS TREVENEN DAWSON.

(Continued from May Issue.)

dent and the professor knows how to reduce that to the non-ego of absolute humility. Said a young student recently: "I thought Professor X—— would kill me that first year, but now I see the value of all that work."

I began by saying that \$500 or \$600 would be sufficient for a year of study here. One can live here and keep expenses under \$50 a month, but it is with difficulty.

It is much cheaper to study in Dresden or Leipsic. A young student at the Leipsic Conservatory has told me that his expenses, including his round-trip ticket on the steamer, did not exceed \$450 for one year. In Dresden one must pay more for board than in Leipsic. A girl must pay more and live better than a boy. She is less strong.

In sending a young girl to Berlin for study it is absolutely necessary that she be placed in charge of some lady of culture. Life abroad cannot be free and untrammelled.

"When you are in Rome, do as the Romans do," is applicable here, and also not applicable. You must conform to customs; but if, in conforming to any custom, you break a rule or a code which you honor in your own land, do not do it. Your conduct must be more discreet here than at home. You are not known. You are unprotected. To be placed in refined and cultured society is a part of your education. You need more reserve, more discipline, than you are aware of.

Standards of life, morals—everything is different there. You can not defy custom, go to concerts and operas without a protectress, take evening strolls with fellow-students of the opposite sex, without injuring yourself. The frankness and simplicity of American girls is not without its dangers. An insult to an American girl is also without redress. We love freedom; but the freedom of self-restraint and of good breeding is the only freedom we may be allowed here. You will return to America. Possibly you may teach in some school or college. Precious lives will be in your charge. If you do not train your judgment, your will, your intellect, and your emotions rightly, if you are not true to the highest in you, you are not fitted to hold a responsible position in an American school.

Perhaps you ask if it is better to enter a German pension. Yes; if you wish to acquire the language rapidly. But it is very difficult to accustom yourself to German cooking. When occasionally an American is admitted into a really fine German family it is a rare privilege.

Berlin is not a healthful city, especially if one is predisposed to throat and lung troubles. The student must, therefore, be very careful of his health.

You may ask if it is possible to earn money while in Berlin. Some students at the *Hochschule* practice very little. They are obliged to teach. For this they receive from fifty cents to one dollar an hour.

They also play in the theater orchestras, the New Symphony Orchestra, and, when very advanced, in the Philharmonic Orchestra.

Do not think that you can teach English if you have never taught English. There are too many well-trained teachers here.

Perhaps you aspire to give a concert in Berlin after your studies are ended. That is an air-castle. Many students give concerts simply as an advertisement for themselves on their return to America, and in many cases they lose money by these concerts here.

To be in the finest violin city in the world, and to hear the very finest music one can hear, is a great privilege. I value foreign study very highly. I am tempted, however, to adapt a saying of Madame de Stael: "The more I see of foreign life, the more I like America." "Eile mit Weile," young student. Are your wings yet grown? No? Then remain a while longer in the nest. Prepare yourself well in America, then come here.

"Westward the course of Empire takes its way":

Fuit illium, est Germani—America futurus esse!

We may not live to see the day, but you may contribute in some degree to this great end.

—The teacher is the mediator between the pure and high art, as shown in the works of great masters, and between the young of the coming generation.—Louis Köhler.

I HAVE dealt first with child prodigies and students entering their teens, because they naturally come first in point of age; but undoubtedly the larger bulk of "lady students" were girls of from eighteen to twenty-five. Among these there was every variety of type. For example, the *pseudo-professional* who, with a view to enhancing her marketable value as a music teacher or "English governess," attended the academy for one term only, in order that she might describe herself as having "studied at the ——— Academy," and as "pupil of Signor" somebody. Then there was the *half-hearted amateur*, who, nevertheless, lingered on for years, doing but little work, passing no examinations, but contriving to get a good deal of amusement out of her surroundings. There, on the other hand, was the *enthusiastic performer*, who could talk, think, dream of nothing but her instrument; a most uninteresting, one-sided companion, showing, as a rule, very little interest in music as a whole, or in current musical doings outside the domain of her own special instrument; who delighted her master's heart by practicing (so she said) twelve hours a day, and was accordingly held up by him to all his other pupils as a bright example.

One of the rarest varieties—among the *female* students, that is to say—was

THE STRUGGLING MUSICIAN.

The talented young man starving in a garret, composing or practicing, as the case may be, into the small hours, is a type familiar enough to, at all events, the public imagination. The only girl I can remember who at all answered to this description was a thin, shabbily dressed individual, with pale and anxious face, to whom my attention was first attracted by the extraordinary rigidity of her figure, together with a peculiar straightness of outline. On inquiry, it transpired eventually that this was due to her body being incased in plaster-of-Paris, presumably to remedy some slight deformity or on account of the crippling effects of rheumatism. For, having first studied with a view to becoming a pianist, working very hard and living on next to nothing, a severe attack of rheumatic fever left her subject to such terrible rheumatism in her hands that she was forced to give up, turning her attention to a vocalist's career instead. At any rate, for several years Miss Fanshawe was in plaster-of-Paris armor, and always wore a most peculiar and classic style of dress to disguise it as much as possible. She suffered greatly from ill-health, and it was rumored that she lived alone in the typical garret. In spite of all drawbacks, however, Miss Fanshawe developed a very good contralto voice, and, after some years at the academy, grew to look healthier and less pinched, while her never-ceasing efforts were rewarded with a few engagements at small concerts and a fair number of pupils. If ever success was deserved, I think Miss Fanshawe deserved it, struggling on for years so bravely against such enormous odds, undaunted, hard-working, always cheerful though quiet, and good-natured to her fellow-students,—and it is not every singer one can say that of.

Apropos of the last remark, I must explain that that "jealousy among musicians" which is more or less of a historic myth, is a very substantial reality among academy students. I suppose violinists and cellists have to work so hard and so incessantly at their respective instruments that they have no time to criticize their fellow-students; at all events, among them the least amount of jealousy is noticeable. With pianists there is not quite such hard work, and certainly more jealousy; while vocal students, having still less daily practice to get through, and as yet few or no concert engagements, find, apparently, ample leisure for the bitterest jealousy and most ill-natured criticism. Let me illustrate with a striking case within my own experience, that of

THE STUDENT WHO LOOKED SO SWEET.

Yes, that was the one adjective invariably applied to Miss Gray by strangers—I have even seen it in a news-

paper critique—and more especially by her audiences, wherever she sang. "What a remarkably sweet-looking girl!" people would exclaim. And it was perfectly true. She had a peculiarly sweet, placid face, with broad white forehead, soft eyes, and a wealth of beautiful hair which she had a trick of showing off on all possible (and impossible!) occasions, letting it loose down her back and leisurely twisting it up again in heavy coils before the glass in the students' cloak-room, while she conversed with her acquaintances. Even her figure, with its full and rounded curves, bespoke amiability and gentleness of disposition, and as to the sweetness of her mouth—!

Yet, "all that glitters is not gold," and the mouths of us who *knew* her took on their bitterest, most ironical curves, as we listened to her praises; for of all the spiteful, jealous vocalists, Miss Gray was the worst, and we knew only too well how those sweetly curved lips would say the most ill-natured things against her fellow-students. Never was she heard to say a good word of a rival, and nothing made this "sweet" and "gentle" creature more furious than to hear another singer praised. On one occasion when a fellow-student was spoken well of in a newspaper report of some small concert at which Miss Gray had also sung, the latter stormed away loudly next day to the students in general, and bitterly, but very frankly, declared, "She doesn't sing nearly so well as I do."

Naturally, she was always asserting that her rivals were a great deal older than they gave themselves out to be, that they painted and powdered, or, a favorite accusation, wore false hair; this latter artfully insinuated on those numerous occasions when her own rippled in glossy waves down her back. She has been known to grudgingly admit some good points in a budding pianist, by the way, but in a budding vocalist, never! I often compared her in my own mind to a dear, soft, fluffy Persian kitten, which you no sooner attempted to stroke than out started its claws, it tore and scratched your hands and face, and you were indeed lucky if it did not make for your eyes.

Curiously enough, Miss Gray's forte lay in oratorio, which eminently suited her rich and peculiarly sympathetic (*sic*) voice. Her ambition, on the contrary, was to become an operatic singer, and on leaving the academy she obtained an engagement with a provincial company as "second lady." As might have been expected, she became madly jealous of the prima donna, and her engagement came to an abrupt termination before many weeks had passed. Miss Gray then went about telling all her friends how "nasty" the prima donna had been, how badly the latter had behaved to her, and, with truly characteristic spitefulness, how disgracefully she was addicted to drink.

It would be unfair to vocal students to quit the subject without quoting one bright exception to the general rule. And it is with real pleasure that I recall the lovely face, the glorious voice, the bright, pleasant manners, the unvaried kindness and good nature, and the consequent popularity among her contemporaries, of one who is now a well-known and justly admired prima donna, and one whom I am proud to be able to reckon among "My Fellow Students."

(To be continued.)

—"Amateurs give us so much trouble because they are creatures of twofold character; necessary and useful, when with a sincere interest they combine unassuming reticence, but contemptible, and to be disparaged, when they are bloated with vanity and conceit, anxious to push themselves forward and give advice. There are few artists whom I respect more than a first-rate amateur, and there are few that I respect less than a second-rate one."—F. Mendelssohn Bartholdy.

—It should be impressed upon the pupil's mind that he must play a thing very well with the music before attempting to play by heart; that he must *learn* and not simply *retain*, and to do this he must compare the phrases, the passages, the forms, establish analogies or differences, create starting-points—in a word, he must analyze what he executes. By this mode of study a pupil will acquire a perfectly sound memory, and even learn easily things that appear to be very difficult.

MEMORIZING.

BY EDWARD BAXTER PERRY.

THE note from one of your correspondents, inquiring concerning the various methods of memorizing music, which has been referred to me for answer, is before me. It opens an old yet ever new and ever important question, which grows more and more vital to musicians of all grades as the demand for playing without notes becomes increasingly imperative. Your suggestion that my experiences along this line ought to be of value to others is, perhaps, not amiss, for I have probably memorized more music than any other pianist who ever lived. Not that I have played more, by any means; but while most players naturally memorize only such compositions as they intend to perform before listeners, I have been obliged, by lack of sight, to memorize, from my very first piano lesson, every scale, arpeggio, and technical exercise, every study, elementary or advanced, every accompaniment to a song or orchestral instrument, and every piece ever played or practiced upon in all grades, besides the music read in later years for concert use. This makes the amount of music memorized enormous in bulk, and it would be strange indeed if, in thirty years, I had not hit upon the easiest, quickest, and best method of doing it. I am convinced that I should have never been able to accomplish the task by any other plan than that pursued, and cheerfully give the result of my experience for what it may be worth.

To my thinking, the process of memorizing, like most mental processes, is complex; dependent, not upon any one, but upon three combined factors, each distinct yet mutually helpful and interdependent, like the three separate but interwoven strands of a braid; and success in memorizing, both as regards accuracy and rapidity, depends, in my opinion, upon a judicious, simultaneous, and about equal use of the three, dividing the strain upon memory between them.

These three factors are, *the brain; the ear; the hand.* The province of the brain, the strictly mental part of memorizing, is to perceive, grasp, and retain, in proper relation and order, by name, the notes or symbols which express the composer's idea. The office of the ear is to distinguish, and subsequently to recognize, the sound of these musical ideas when made audible, in proper sequence and succession, so as to anticipate and demand an exactly similar succession of sounds in future repetitions. It is the part of the hand to learn to repeat automatically and mechanically the positions and movements necessary to produce these sounds upon the keyboard, in proper order and connection, by means of what we call organic or ganglionic memory, which we all recognize, but which none of us understand.

Music can be memorized by means of any one of these three processes alone. Many and various as are the different ways of memorizing, each with its ardent partisans, they may all be reduced into the three classes referred to—memorizing with the brain, memorizing by the ear, and memorizing with the fingers; or to some combination of these processes. One can conquer any given composition, away from the piano, by a mental effort solely; or one can learn it entirely by ear, from hearing the sounds, either through his own performance, or that of another, which is the most inaccurate of all ways, but is erroneously supposed to be the method of all blind musicians because it was the method of Blind Tom. Or one can come to know a piece merely from the frequent mechanical repetition in practice of the same series of movements of the fingers, which often happens to many players without effort or intention.

The confusion and difficulty so general along this line result from the fact that comparatively few people who are attempting to memorize are even distinctly conscious what factor they are employing, though the majority actually do memorize mostly by means of hand and ear, the brain shirking its part of the work altogether. This is the method suggested by your correspondent, and consists in playing the composition over and over, until it will go itself, as the saying is. Unfortunately, this method can not be relied upon. The least wandering of attention, the most trivial external circumstance, is liable at any time to interrupt the con-

tinuity of the vague instinct-like impressions upon which the player is depending, who comes to grief, suddenly awakening to the fact that he has stopped, without an idea of what came last or of what comes next. Then his only hope is to go back to the beginning of the piece or strain, make a new start, get up a fresh momentum, and trust to running through the difficult spot, if he has luck, a second time, much like a locomotive butting through a snowdrift.

This is a lazy, ineffective, and unreliable method, if depended on entirely, though in very general use in the past. Realizing this, many thoughtful teachers of late have been discarding it altogether in disgust, swinging pendulum-like to the other extreme, determined to memorize exclusively with the brain, painfully and conscientiously forcing themselves and their pupils to commit every note by name away from the instrument, by a purely mental process. This plan is far more accurate and reliable, and of the three methods referred to, if one must be confined to a single one, is undoubtedly the best; but it is slow, laborious, and intensely fatiguing, as those who have tried it know to their cost. And, in my opinion, it is as needless as it is tedious. Why attempt to climb the arduous steep of the musical Parnassus on one foot alone, even if it should chance to be our best foot, when we might ascend far more swiftly, surely, and easily by means of two good legs and a trusty Alpine staff? I greatly prefer the latter method.

The mental effort in memorizing is undoubtedly the most important. Unless one can say a composition by note he does not really know it, and one ought to be able to give the name and length of the next note to come, if stopped anywhere in its performance, and to recite, away from the piano, the notes of any particular melody, ornamental passage, or accompanying figure in it, just as readily as he would give the capital of Massachusetts, or the river on which New Orleans is located. But this is infinitely easier to attain if, in addition to the name of the printed symbols, one is able to recall the sound of the note when played, its relation to the melodic phrase and accompanying harmony, and the feeling and position of the fingers in playing it. With this triple string to the bow of memory, it is not likely to fail us, no matter how great or prolonged the strain. It is better, then, to memorize at the instrument, period by period; committing the printed notes, finding them with the fingers upon the keyboard, and hearing the sound of the musical idea, as nearly simultaneously as possible. Moreover, the sooner one can obtain a grasp of the composer's intention and the symmetric proportion and relation of different parts to the whole, the easier and more satisfactory his task will become.

As a practical and simple illustration, let me give the first two measures of Schubert's Impromptu in B-flat major. One should memorize and afterward be able to recite as follows: Key of B-flat major, four-four time. Righthand: D, quarter and two eighths, B, two quarters, A, quarter and two eighths, grace note to E, half. Left hand: bass B, eighth, middle D, eighth, FB, eighths, D, eighth; bass D, eighth, middle F, eighth, FB, eighths, F, eighth; bass C, eighth, middle E, eighth, FA, eighths, E, eighth; F, below eighth, middle C, eighth, FA, eighths, C, eighth. And so forth. Music so memorized should be always practiced from memory, the notes being discarded after the first reading.

My reasons for preferring the method described to all others are as follows (but of course I am not presumptuous enough to think or claim that this is the best way simply because it is my way): First, it is only rational to suppose that one will attain any desired end more easily and quickly by the use of three combined faculties working jointly, than by depending upon any one of them alone. Second, the end in view in memorizing music is always to be able to play from memory. In playing from memory, the mind and fingers must always act simultaneously, or practically so. The moment the mental conception of the notes of a given measure enters the brain, the fingers must fall upon the proper keys and the proper sounds fill the ear. One can not, therefore, begin too early to associate operations which must always occur together to insure success. Third, when a failure occurs in playing without notes, and the performer "comes to pieces," as it is termed, the reason, in four cases out of

five, is because the mind has run ahead of the fingers or the fingers have run ahead of the mind, both of which are certain to bring disaster. This is, of course, more apt to occur if the player has been in the habit of performing the mental and digital operations involved in any particular piece of music separately, one without the other, or at least started so at the outset; while the danger is materially reduced if he has from the first always kept mind and fingers harnessed to the same measure, keeping pace together from beginning to end of the composition.

But the proof of every theory is in its practice, and I can only add that I have introduced this method to many students and players who claimed to find it difficult or impossible to play without notes, with the result that they have become quite independent in the matter of memorizing.

THE MOONLIGHT SONATA; OR, WHAT'S IN A NAME?

BY HENRY T. FINCK.

THE "Moonlight Sonata" is probably the most famous of Beethoven's compositions, although, taken as a whole, it is by no means one of his best. He himself placed it far below some of his other works. One day he said to his pupil Czerny: "People are always talking about the C-sharp minor sonata. Yet surely I have written superior things. How much better, for instance, is the F-sharp major sonata."

There is reason to believe that the "Moonlight Sonata" owes its popularity in large part to its name. No doubt, by any other name it would sound as sweet, but probably it would not have its present vogue. Few amateurs can remember a sonata by its key name—C-sharp minor, or F-sharp major—but what could be easier to bear in mind than the title of the "Moonlight Sonata?" The fate of Beethoven's symphonies provides another illustration of the advantage of having a poetic title for a piece of music. The seventh and the ninth are by far the best of them, but the most popular are the sixth and the third, for no other reason, I believe, than because they are known and remembered as the "Pastoral" and the "Heroic," and therefore appeal to the pictorial imagination as well as to the musical sense.

What aggravates the situation is the certainty that Beethoven himself was not responsible for the title of the "Moonlight Sonata"—no more than Wagner was for the fantastic names given by the commentators to the leading motives occurring in his music-dramas. It occurred to the critic Rellstab one day that the C-sharp minor sonata suggested moonlight on Lake Geneva. To a hundred other critics it might have suggested a hundred other things; but the public was pleased with Rellstab's poetic label, and pasted it on that sonata so securely that all the sneers of Rubinstein and others as to its inappropriateness have not been able to rub it off, and it is there probably to stay.

Its title is not the only moonshine connected with this famous composition. The "Moonlight Sonata" has always been associated with one of the composer's love affairs. Beethoven was never married; but that was hardly his own fault. He gave several women a chance to refuse him, and he was always more or less in love with some one of his pretty pupils. One reason why he was refused was probably that he had a special weakness for falling in love with young countesses. Now, to us it seems that any countess—or princess—might have been glad and proud to marry a genius of the first rank like Beethoven, even if his manners were somewhat uncouth. But Austrians think differently on that subject, and, in Beethoven's time in particular, distinctions of social rank were sharply drawn.

One of the aristocratic young ladies with whom Beethoven fell in love was the Countess Guicciardi. She was only seventeen when she became his pupil, and she must have been very pretty. Beethoven first refers to her in a letter to Wegeler, dated 1801, in which he says:

"I find existence somewhat pleasanter since I have become more sociable. You can hardly believe how dreary and sad my life has been these two years; like a specter

my growing deafness has pursued me everywhere; I fled from human beings, and must have seemed to them a misanthrope, though I am far from being one. This change has been brought about by a dear, bewitching girl, who loves me and whom I love; for the first time in two years I am enjoying some moments of bliss, and for the first time I feel that marriage might insure happiness; unluckily, she is not of my rank, and at present, too, it would not be possible for me to marry, for I have a great deal of hard work before me."

There is other evidence besides this letter to show that Beethoven believed his love for this girl was reciprocated by her. She came from a distant provincial town, and was probably flattered by the attentions and loving regard of so famous a man. But there is no evidence that he ever proposed to her. The eminent American biographer, Mr. Thayer, is inclined to believe that he did propose, and that she was willing to marry him, but that her parents objected to the match. La Mara has, however, ascertained that there is no tradition of such a proposal and parental veto in the Countess Guicciardi's family. She subsequently married a Count Gallenberg, a composer of ballets and dance music, and it is on record that Beethoven once helped him out of financial straits with a loan or present of 500 florins.

Half a century later the Countess gave Otto Jahn an amusing account of her lessons with Beethoven, which he thus sums up:

"He gave her his own compositions to play, and was extremely severe until she had attained correctness down to the smallest details; he laid stress on facile execution. His temper was easily aroused and then he threw down the music or tore it to pieces. He refused money for his lessons, though he was very poor; but was induced to accept some additions to his wardrobe under the pretext that the Countess had made them. He did not like to play his own pieces, but only improvised; the slightest noise made him get up and leave. Beethoven had given to the Countess Guicciardi the rondo in G, but begged her to return it when he had to dedicate something to the Countess Lichnowsky, and then dedicated to her (Guicciardi) the 'Moonlight Sonata.'"

Surely a strange thing for a lover to do—to take away from his adored one a composition he had given her and in its place dedicate to her a sonata of which, by his own confession, he did not have a very high opinion! Was this really the girl to whom Beethoven addressed that passionate, undated love letter, in which he declared: "Your love makes me at once the happiest and the unhappiest of mortals"—"never can any other own my heart, never, never"—"I can only live with you or not at all"?

Schindler and other writers made use of this undated letter to spin a web of romance and pathos around Beethoven, the "Moonlight Sonata," and the Countess Guicciardi. But it is now known positively that the letter was not written to that girl but to her cousin, the Countess Therese Brunswick. Thayer proved by a most ingenious computation that the letter was written in 1806, or three years after the marriage of the Countess Guicciardi; and more recently Mariam Tenger has shown, in a brochure entitled "Beethoven's Immortal Beloved," that the Countess Brunswick was Beethoven's flame at the time when that epistle was penned. Her revelations are based on the confessions of this countess herself. She had received some music lessons of Mozart, and in 1794 she became Beethoven's pupil. She was only fifteen years old then, and was so much afraid of her master that her little fingers trembled when she played for him. One day, when he was displeased with her, he hit her a sharp blow on the fingers, then rushed out into the snowstorm without his hat and mantle. The poor girl, trembling all over, ran after him and brought them to him.

Nevertheless, she fell in love with him, and her diary contains many references to her dear master, together with expressions of jealousy when she hears of his conquests of hearts. In 1806, shortly before that love letter was written, they became engaged, notwithstanding their difference of rank. The Countess' brother Franz, to whom the "Sonata Appassionata" is dedicated, approved of the engagement, but it was kept secret, partly because Beethoven had as yet no position that enabled him to marry prudently, and more especially because it was feared that the announcement would prove a dangerous shock to the Countess's mother, who was in poor health,

and who clung tenaciously to current aristocratic prejudices in regard to marriage. Thus the engagement continued four years, until it was annulled at Beethoven's request. The countess afterward blamed herself for not having had the courage of her convictions and marrying the great composer in the face of all prejudices and obstacles. She followed his example and never married.

Inasmuch as some of the foregoing facts have been known only a short time, it would be unfair to blame those who have cast so much moonshine over the C-sharp minor sonata. Yet one can not help being somewhat amused at the wise and zealous efforts of the commentators to explain the inner significance of the "Moonlight Sonata," with references to supposed facts which we now know to be fiction. Elberlein, in his otherwise commendable book, "Beethoven's Sonatas Explained," tells us gravely that "disappointed affection was the moving cause of this sonata, which is dedicated 'Alla Damigella Giulietta Guicciardi';" and Marx tells us more definitely and wisely still, that "Beethoven shows, in his immortal C-sharp minor sonata that love—a secret flame burning itself out in the consuming fire of insatiable desire—lived on in his true heart." Then the commentators proceed to point out the "plaintive tones," the "oppressed heart," the "bitter pain" and "melancholy" depicted in the first movement, which in reality is nothing but a placid and rather light-hearted reverie in tones. Marx does not allow even the trivial allegretto which follows to mar his pathetic illusion. He describes it as a "Farewell!" uttered in fleeting, broken, and weeping tones, till the last 'forever.'" Elberlein, however, smells a rat, and "frankly" considers this movement "an interloper" that seems "the result of totally different feelings from those which pervade the rest of the sonata." In the last movement, however, he has a relapse, and tells us that in it "the spirit of the tone-poet bursts forth in gloomy, passionate agitation; the pent-up wrath breaks boldly into free channels; a frightful storm begins to rage, as if some volcano were rolling out glowing lava from its thundering depths."

The moral of this romantic story is that composers should always date their love letters and christen their own sonatas. It is an interesting fact, known to few musicians, that in the last years of his life Beethoven repeatedly discussed with his friends a plan he had of giving poetic names to all his sonatas. He did, indeed, remark to Schindler that "music ought not, and can not, on all occasions give a definite direction to feelings;" nor is it likely that, if he had found time to carry out his plan, he would have often given such detailed inscriptions as he did in the "Pastoral" symphony, with its arrival in the country, scene by the brook, merrymaking of the peasants, thunder storm, and shepherd's song after the storm; but he would have provided some very desirable clues to the poetic or pictorial impressions which were in his mind when those sonatas were written, and a knowledge of these would often have made his musical intentions clearer, too. There would have been nothing anomalous in choosing his titles after the pieces were written, for that was the method usually followed by Schumann. Of one thing we may feel quite certain: if Beethoven had christened his sonatas, the "Moonlight" would have been eclipsed by others and would have lost its present name.

A PLEA FOR IDEALISM IN MUSIC.

BY KARL G. SCHMIDT.

A WORK-A-DAY world, a struggle for existence, a crushing ambition, all rise mockingly before him who would contemplate for a moment the subject—idealism. And yet, surely there has come into every life moments, days, perhaps, when the soul has longed to lay aside all these and live according to those instincts which raise man high above the struggling mass and place him near to Nature and Nature's god.

Who has not dreamed of what his life should be, and who, again, has not permitted these dreams to be dashed to a thousand fragments on the solid rock of materialism?

To all lives in a broad sense does this apply. The street laborer, wearily struggling with pick and spade,

looks back longingly to the days of his boyhood! Ah, those were days to dream; no thought of work that made the sinews bend and grow weary, seemingly ready to snap at close of day.

The clerk bending over his desk; yes, he too dreamed, but now no chance of dawn,—nothing but daily grind; the face grows paler, the hands become whiter, life drags along; no hope, no idealism.

Among the professions, there is a still broader field. The painter should only idealize, but how often does his brush falter with the thought, "It will not sell."

The lawyer crushes his idealism, often his own sense of justice, by the hope of quick renown and remuneration. The minister whose life should hold earth's highest ideal, forgets his Master and turns toward the crowd; the pulpit becomes the rostrum; that day is a failure which has not gathered hundreds to hear his sensational utterances.

But above all, the musician,—he who should always have before him the highest ideals of life, whose every day should be filled with the brightness of the sunshine and the glory of the night,—he also permits himself to be jostled and crowded into the very heart of the ranks of practical materialism.

He begins well—his ideals are high; no one shall be able to drive them from him; but how soon do we see those subtle influences steal into his life; his work no longer teems with love, hope and aspiration. The task grows wearisome, the day is long because his ideals lie like crushed and bleeding petals of a once beautiful rose, when trampled in the dust. That is why one man's work is what the world calls cold, clear-cut, unsympathetic, unfeeling, and untouchable, while another's is warm, glowing, coming from the heart.

No one can afford to forego his ideals,—no one should refuse a few spare moments to his dreams. Art cannot live when coupled to every-day, worldly cynicism and practicality. Music loses its very heart-beat, and we feel the touch of cold, dead sound,—no warmth, no color, no life. He who idealizes his life, idealizes his music; work is no longer dry drudgery when each hour sees the emotional as well as the educational element developing.

And, after all, why do we teach music? Is it that certain ones may learn to sing or play acceptably or even brilliantly,—or is it that we are teaching a great art, which shall beautify every nature, permitting it to throw aside the cares and burdens of life and find an ideal existence in the tone-world?

The teacher has a great responsibility: He not only teaches music, but molds a life, revealing unknown depths to which no other art can ever hope to penetrate.

The organist holds his listeners near to all that is ideal; to him is given the opportunity of translating God's message. To what an estate has that life fallen when the church service becomes a matter of remuneration! when the melodies frame no thoughts higher than senseless improvisations, or, worse still, music unworthy the sanctuary! when the aim is to gratify popular taste rather than aid in Christian worship!

May the organization of earnest societies, the spreading of musical literature, the association of musicians, be hastened and encouraged,—for by these are ideals most nourished, and the spirit of all things, unworthy music, most surely crushed.

And then at last, when life's journey lies behind us—the sunset time, when seated on that shore dreaming our last dream, hearing the music of the waves as they sing a welcome to a new life, watching for the Hand that is to pilot us over—let us look back along life's pathway and recall at least some lives which have been brightened by knowing ours; some whom we have taught to look above and beyond the daily struggle for existence, who have seen the inner soul of music, to whom idealism has been a fact which has brought their earth nearer heaven.

—The sooner we learn to reproduce the thought, the sentiment of the composer, to play music rather than notes, to use execution, whether simple or difficult, as a means rather than as an end, the sooner will our minds and tastes mature into a ripeness of judgment and a refinement of appreciation that shall reveal to us mysteries in art otherwise unknown.

TOUCH.

PHYSICAL, PSYCHOLOGICAL, AND ESTHETIC.

BY WM. BENBOW.

TOUCH is the foundational means of all knowledge. It is the mother of the senses, and biologists say the other senses are but specialized forms of touch. It is that by which we learn both the quality of a thing and its kinetic (especially, vibrational) characteristics. We can scarcely estimate how much can be communicated to our intelligence by this one source of sensation. Dryden, in one of his poems, speaks of a blind man who could distinguish black from white by feeling.

To a novice it is astonishing to see what an important part vibration plays in the education of deaf-mutes, particularly in institutions using the "oral" method. It seems preposterous to say that one can communicate abstract ideas to us simply through the sense of touch; and yet the world knows the history of Helen Keller, who is a blind deaf-mute and who is about to enter Harvard. How is it possible to teach a blind mute to articulate, to pitch the voice high or low, loud or soft? The first steps are learned by touching lightly the soundboard of a violin, and the pupil quickly feels the difference between loud and soft and high and low tones by the quantity and quality of the vibrations. Thence the experiments are transferred to the larynx and chest of the teacher and thence afterwards to the subject's throat, who soon compares the vibrations and is able to imitate different kinds of tones.

A wise teacher is supposed to have things "at his fingers' ends," but he scarcely realizes what he has there. The spongy mesh of fibrous tissue with which we feel has not received its due consideration. The tactile papillæ will also repay study, for this is a trite but true proposition, viz.:—as our instruments are growing more expressive of delicate subtleties in color and dynamics, the more delicately weighed and poised must the forces be which are to play upon the instrument.

Bell-ringers and piano manufacturers know that a hard clapper or hammer produces an unmusical sound, but the pianist is just beginning to learn that his finger-end is also a part of the clapper apparatus. Why is Leschetizky so careful as to which finger is employed for certain effects? Why did Paderewski as a boy spend hours in feeling the keys and associating the effects? As part of the answer to these questions, note the difference in form and firmness of the cushions at the finger-ends. Again, why are we learning to use the "up-touches" so much? For the same reason that the piano-maker makes the hammer spring back quickly after it has delivered its blow—namely, to avoid as much as possible any interference with the full play of the vibrations of the string. That is what Sieveking meant when he said, in a recent interview, that he keeps his fingers off the keys as much as he can, and uses the pedal for every note. Notice how one uses the soft part of the finger in the singing and caressing touches. It is because that offers the least resistance to the permeating effect of the vibrations. This also accounts for the prevalent disposition to do away with the vertical finger-position and consequently to use also a lower wrist and arm position in order to preserve as much freedom of knuckle-action as formerly.

As to the psychological point of contact, neurology offers us the doctrine of the presence of "association-bundles" of nerves in the brain, and psychology says that consequently we think in a "series of concepts," and Spencer even says the same of the "association of feelings." The more we study psychological phenomena, the more deeply are we impressed with the close resemblance between the mental *modus operandi* and the musical. One instance will suffice. A given concept is composed of four prominent elements. If one of these elements is present in another concept, these two concepts will be mutually suggestive. Is that not perfectly exemplified in our chord-progressions?

There is not a more important doctrine for the teacher to know and apply. To apply it intelligently, one must first of all ascertain what elements are in the pupil's

concepts. Otherwise, how can he connect? As a corollary, find out the pupil's appetite and what he enjoys. There are times when watermelon is more wholesome than sirloin. Many teachers never try to find out what the pupil knows and feels about tone-color. It would be an easy thing to ask him to describe the difference between a flute tone and a violin tone. Play some well-known air with different touches and have him describe the contrast in the effects. Play a phrase pizzicato on a violin and ask him to imitate the effect on the piano; teach him the idea before its name.

As to expression, one must learn better how to get the pupil to think musically. An application of the biological maxim, that individual progress is an epitome of racial evolution, is here in order. Melody came before harmony, and a short phrase came before the full-blown melody; so induce the learner to pick out a few notes to fit a short fragment of some nonsense rhyme. Have him sing it first, if he will. When one learns to express his own thoughts he is not so liable to become stereotyped into a musical parrot, or to degenerate into a chattering baboon. To apply this principle wisely, one must have studied how mankind began to use snatches of melody,—first by repetition, then by contrast, then by phrase, and so forth. We take too much for granted as to the learner's attainments. Many an "advanced" student is floored by the question, "What is the use of the bar?" And yet even a little one can understand a rhythm-scheme like this, sketched on a loose bit of paper:

	Hey diddle	diddle!
The	cat's in the	fiddle,
The	cow jumped	over the
	moon.	

Write only the words in this way first, and have him repeat them in a strongly accented rhythm. Then draw the heavy line as indicated, and afterward the dotted line. There should be an inch space between the lines of the rhyme. Above every line of words draw a straight line and have him put dots on it above, and corresponding to, the syllables. Then have him draw four lines above the one already drawn, so that you have a staff. Then cut your paper into four parts, each part having a line of the rhyme with its staff. Then dovetail the four pieces so that you form one continuous staff, as in printed music. After all this is done, we may show the need and use of a clef.

We are not thoroughly alive to the pedagogic possibilities of esthetic contact. The child likes to build, and is interested in forms. Show him the analogy between certain architectural and musical forms. For children of an older growth, one point that never fails to kindle interest, is the remarkable analogy between the rondo form and the flamboyant style of architecture, as in the front of Milan Cathedral. Still more interesting is it to observe that even the ornamentation in this musical form bears a close resemblance to the decorative features of the architectural type on account of the playful and sportive character of the tracery and embellishments.

If you wish to have the pupil understand the proportions in delivering melody and harmony, do not tell him simply to play the melody louder,—that will certainly foster a mechanical type of expression. Rather show him a picture where the subject stands out from the background. In other words, make use of the superiority of the esthetic and poetic suggestion over the mechanical dogma. A child sees more accurately than he hears, therefore waken and cultivate his ear-sight. Get the learner to compare things, as it demands and furthers a more accurately observant habit.

What a music-lesson a rose is! There is the form, the symmetry, the precise counterpoint of leaf against leaf, and the rhythm of curve after curve; there is the color, the nuance, the light and shade, the depth and the warmth; and there is that subtle something that no one can see, no one can touch—the fragrance! How we covet this evanescent quality! And how do we obtain it?

By expression.

ART OF PREPARING A PROGRAMME.

BY J. M. R.

IN preparing a programme for a concert, I would suggest, first—proceed to its arrangement with a complete list, both of pieces and performers, and give thought and time to its construction, keeping in mind the following:—

Avoid giving the audience too much. One should consider how long a concert the audience can listen to and enjoy, so that they will leave the concert hall with an appetite for more, rather than with a feeling that they have had more than can be digested.

Do not make comic or inferior music the prominent feature of the programme. The humorous should be looked upon as the dessert after a feast, and should no more come first than pastry at a dinner. There is a great inclination among audiences to cry for this inferior class of music, which they applaud with delight and redemand with enthusiasm. Comic songs, and comic singers with very free illustrations of look and action, are a reproach of our time. Let us give our audiences what is good, and no more feed them on comic music than we should a child on ice cream and candy. One must not humor them at the expense of their mental and moral health.

Avoid violent changes of the emotions. We should especially be careful that those feelings which may be called religious, and which belong to the spiritual experiences of our higher nature, are not outraged by any sudden alternation with trivial or more frivolous sentiments or more earthly sympathies; nor should we expect our audiences to sympathize properly with expressions of devotion and worship immediately after a comic song. If you intend having a sacred concert, have everything on your programme sacred; if a secular concert, have all pieces secular; but never bring these two classes of music together, for it lowers one and does the other no good. Church choirs as a rule make a mistake by beginning the concert with a sacred piece. This makes the audience feel in the beginning that they are in a sacred place, instead of preparing them for what is to follow.

If the performers are soloists, they should be considered not only for their own sakes but for the general effect of the programme. Voices of the same kind should never follow each other or be too near. It is not well that voices of similar caliber should be brought into juxtaposition. A bold, stirring tenor is more set off by a gentle mezzo-soprano than by a piercing, brilliant soprano. Like the arrangement of colors, we must make each enhance, not kill, its neighbor.

In commencing the order of the pieces, I would say begin well. We all have heard of the effect of the first blow in an encounter. Open with a safe piece. If possible, I would say, let the opening piece be something that will command attention and sympathy, and at the same time be certain of successful performance. How common it is to begin with a long pianoforte piece, and thus have the audience wishing that each page which is turned over will be the last. Support this by a judicious contrast equally sure; and thus, when attention and respect is won, more difficult selections may be performed; but in all these, each should be set off by a pleasing contrast, avoiding, as before hinted, all rapid transition or violent changes of the emotions. There is a sweet sadness which it is a pain rashly to dispel; and a plaintive melody playing among the chords of the memories of bygone days, will, as soon as anything, induce this enjoyable melancholy. Now, if the mind enjoys this condition, will it not, by distaste and disapproval, resent any rapid transition to merriment and fun? I think it wise to ease the audience down, rather than to topple them from the hills of jollity to the vale of tears.

There are many pieces the pathetic seriousness and beauty of which would be entirely lost if the sides of the listeners were still shaking with the mirth of some trifle but a moment before heard. There are many selections available from one emotion to another, making variety pleasant, and contrast sweet.

Having carefully placed the best work of the evening in the most quiet and protected part of the programme, the end may be served with lighter pieces; but, like the wise at a banquet, we should partake sparingly. The comic and light music, which has been reserved, is now a trusty auxiliary in giving relief and rest to a tired audience, without being open to the charge of having made it our strong point.

Thoughts—Suggestions—Advice.

PRACTICAL POINTS BY EMINENT TEACHERS.

EAR TRAINING (Continued).

SMITH N. PENFIELD.

THE teacher should call the attention of the pupil very early in the course of instruction to the effect of chords commonly found in music. These are easily and soon distinguished by their effects, usually but incompletely described as bright and cheerful (major), sombre and plaintive (minor), commanding and reaching over into a following chord for its necessary supplement (dominant seventh), vague and misty (diminished seventh), and others. A scholar is soon interested in this analytical work, and becomes very soon an adept in this discrimination. Then it is no great step farther to the detecting and locating of tonic, dominant and subdominant chords, and of the passing from one into the other. Especially should the pupil notice the close tendency, as leading of one note or of one chord into the following note or chord (resolution).

This is the very essence of melodic effect and has much to do with what is called "phrasing." Unusual chords should in time be systematically noticed. Chromatic tones and their leadings will soon call for attention, and will of course open up an immense field for investigation.

All this takes but a few sentences to mention, but calls for some years of attention and research, and is largely neglected in instruction by the majority of teachers because it is to themselves a *terra incognita*, and naturally they do not care to expose their ignorance.

But given a pair of ears taught and encouraged to notice all these points, with fingers or a throat trained to a high degree of technical facility, and we have the foundation for the artistic reproduction of the world's masterpieces.

And withal we shall incite in many of these students the spark of real creative genius. The above sketch does not call for a complete and comprehensive knowledge of harmony and counterpoint, but no person with a less ear-training can lay claim to be a "musician," while with so much accomplished an impetus is probably secured that will lead to the achievement of really great results.

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EFFECT.

MADAME A. PUPIN.

MANY beautiful effects suggest themselves to students through slow practice and in working up to higher rates of speed.

To make effect in any passage, it must first be technically perfect in every detail, and then it may be tried with different effects.

Observe *all* the signs as the composer has written them. Exaggerate, in practicing, the dynamic signs; *i. e.*, make the *forte fortissimo*; make the *piano pianissimo*. Learn to grade a crescendo and a diminuendo equally from a minimum to a maximum and vice versa.

Make a *ritard* a gradual decrease of speed, and not another and slower tempo. Make complete silence at a rest.

Think what a passage might express, whether a question or an assertion, whether joy or despair, whether love or anger, and then express it.

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SUMMER MUSICAL READING.

LOUIS C. ELSON.

It is well not to work too much in the Summer, but cessation of extreme effort ought not to mean retrogression. Pack your Bach in your trunk, and do some fugue analysis on the rainy days. And this is just the season to catch up with your musical reading. If you are reading without a guide, without the direct advice of your teacher, a little caution will be necessary. Omnivorous reading in music is almost as bad as no reading at all. Try and discover what authors are the leading authorities in the matters you purpose to study. Every student ought to be given an *index expurgatorius*,—a list of what books *not* to read,—by the teacher before the Summer season. When one thinks that there is danger of the

enthusiastic but uninformed student coming under the spell of the sensationalism of a Louis Engel, the sentimentality of a Polko, the fantastic vagaries of a Gardiner, it will be at once seen that reading without experienced guidance is like sailing a long voyage without a compass. There are some books, also, which ought to be read, but with a few grains of salt,—a few mental reservations on the part of the reader. Berlioz's book on instrumentation is, for example, a great work, but the orchestral usages have changed somewhat since it was written; Marx's "Beethoven" is excellent reading, but the reader need not share the sentimental worship which the author brings to bear on his subject; Wagner biographies must be read with an allowance for the bias, pro or con, that has inspired the author; a few "sour grape" allowances must be made for some of Rubinstein's remarks in his "Musical Conversation,"—and thus the list might be extended indefinitely. Let your teacher make a list of books for your Summer reading, that your study in this direction may bear its best possible fruit.

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WHO SHOULD BECOME A TEACHER.

CARL W. GRIMM.

IT was Carl Loewe, the great ballad singer and composer, who said that only those who are either very poor or rich ought to become professional musicians. If poor, they would be highly elated and feel well repaid with every little success they might obtain; if rich, they would never be in want, and could always follow their inclinations to their heart's content. It is true, what Opie Read has written, that "Professional men have ever been the happiest, for they achieve the most,—not in the gathering of money, but in the uplifting of mankind." Yes, it is always a great delight to teach talented and industrious pupils, but the majority of those that learn music do not belong to that chosen class. Careless pupils can worry a conscientious teacher to the utmost, so that often, when he is through with their lessons, his ears ache and his heart is sore, making him feel more like a perforated pincushion than a man burning with enthusiasm. Nevertheless, if he believes in work, he will not give up. For the careless pupils may come to their senses and finally appreciate his endeavors and obey him. Those who believe in hard work may become teachers. "Work," as Jessie Fothergill has admirably expressed it, "is the very highest and holiest thing there is, and the grandest purifier and cleanser in the world."

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CO-ORDINATION.

HERVE D. WILKINS.

ALL art-education is a process of co-ordination of deeds with ideas. The thought should come first. The wonders of memorizing and executing piano music which have been displayed by geniuses and prodigies, such as Mozart, Liszt, and Rubinstein, and which are occasionally witnessed nowadays in the playing of gifted children, can be accounted for only on a psychological basis. It is not the hand nor the fingers which are the seat of such wonders, but the mind, which, by its grasp of ideas and its clearness of insight, knows what is to be done, and gives its commands to hand and fingers. The playing of some children is far more wonderful than that of the greatest adult pianists who have ever lived. For talent is God-given, while the skill of the grown performer is often more the result of long-continued studies than of original mental endowment.

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TIME STUDY.

PERLEE V. JERVIS.

DEFICIENCY in time sense may readily be cured by time-beating exercises on a table. The pupil should first learn to keep steady time, and to this end the teacher should beat on the table, with a pencil, examples of steady and unsteady time, till the pupil readily recognizes the difference between them. Then let the pupil beat with the teacher, one note to the count, not faster than M. M. ♩=60, till perfect steadiness is secured, then the pupil should beat one note to the count while the

teacher beats two; now change parts, the teacher beating one note while the pupil beats two; after changing back and forth a number of times, the teacher should beat four notes while the pupil beats one, and vice versa. When perfect steadiness in beating is secured, the teacher can easily invent further exercises, which may be written down and practiced from the notes, or the valuable time-beating exercises devised by Virgil, Justis, Krause, and others may be used: A month or so of this kind of practice (which should be done with the metronome) will develop perfect steadiness in time-keeping in even apparently hopeless cases.

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MANAGING PUPILS.

J. C. FILLMORE.

ONE of the greatest problems in teaching is to get pupils interested in their work and keep them so. Work which is done as sheer drudgery may be done well by mature pupils with well-disciplined minds; but young pupils are very apt to shirk a good deal of the "grind," which they find uninteresting and the reasons for which they do not appreciate. It is always best to make them see, if possible, that certain playing which they desire to do can not be done, even to their own satisfaction, without going through a certain amount of technical preparation.

The question of giving or not giving études has also to do with this matter. Young pupils are apt to find almost anything which is called an étude dry and uninteresting. They want "a piece." Give them the very same étude in separate sheet music form, with a name, and they will frequently be much more interested in it, will practice it better, and learn it better. For this reason I like to select pieces for pupils involving precisely the same technical points found in the standard études. I think that in most cases I get better work out of them and more intellectual and musical life.

On the other hand, I have occasionally known pupils who looked on my work with a certain amount of suspicion, because I gave "pieces" instead of études. There is nobody more bigoted than a good many young pupils, just because of their ignorance. And, frequently, such pupils will be attracted by a pedantic, narrow-minded teacher, whose sole idea of "thoroughness" in musical training is dry, technical grind, for months at a time, without one single attempt to develop the musical life of the pupil by bringing her into contact with any of the really imaginative composers. I have known pupils who seemed to think the more severe and exacting the teacher, and the less satisfaction they got out of their work, the better the teacher and the greater their progress. These are girl pupils always, and their attitude toward severe, pedantic teaching as opposed to the kind which develops and fosters musical life reminds me irresistibly of the old Spanish saying:

"A woman, a dog, and a walnut tree,
The more they are beaten the better they be."

Such pupils seem to take delight in being "bossed" and scolded and tyrannized over and found fault with. The best teacher is the one who most frequently sends them home from the lesson in tears. Verily, "Woman is queer!"

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MUSICAL NOTATION.

ROBERT GOLDBECK.

NOT much thought has been given to the circumstance that an intimate relationship exists between musical notation and the study of harmony, or even the piano. The harmony teacher enrolls his pupils (most of whom play the piano), and immediately starts in with the lessons. When soon after he receives the written exercises of the class, his eye meets the most extraordinary scribbles, often unintelligible, the accidentals after or over the notes instead of before, the notes slanting as if the wind had blown them down, and no leger line over or under the staff. It is the same in the public high schools, as I happened to see in some exercises shown me. Conservatories and schools where music is taught would do well to give the pupils a preparatory course in musical notation; they would have more intelligent results in theory and executive music.

THE NINETEENTH ANNUAL MEETING OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE meeting in New York, from June 24th to 28th inclusive, was, in many respects, the best in the history of the Association. Numerically, it far surpassed any previous meeting. There were at times 2000 people in the different halls. The convention was a decided success, and the credit is due the President and his co-workers for the new life the Association has received at this meeting in New York, which is to be the next place of meeting with substantially the same officers. This meeting was planned on a gigantic scale, provision being made for a gathering of 10,000. The profession did not fully realize the treat prepared, or that number would have been present.

The offerings, indeed, were so many and so varied, that the old notion of discussion of plans and methods, which lay at the foundation of the Association, dropped completely out of sight. There were business meetings and conferences, lectures, addresses, orchestral and choral concerts, pianoforte, organ, and song recitals, special church services in New York and Brooklyn, demonstrations of methods of boy-choir training, receptions, excursions, and expositions of instruments, publications, and the musical activities of women as a class apart from men. It would be interesting,—if it were possible,—to estimate the accomplishments of the convention in all these departments,—to sum up the value of its multitudinous and multiform doings; but if we were to attempt this impossible task, we should expect our judgments to be viewed with so much doubt as to render them all unprofitable either for teaching or for reproof, for correction or for instruction,—which is in musical righteousness.

For the details of the meeting, then, we fall back upon the programme printed in THE ETUDE last month. Not all the promises were fulfilled; but since there was far and away too much offered, the features which were lacking were not missed. The convention was held in the Grand Central Palace of Industries, a wonderful exhibition building erected a few years ago by Mr. Robert Goellet. It has nine acres of floor space, distributed among a large number of rooms which extend themselves around a vast central auditorium. It would be almost an ideal place for conventions which resolve themselves into sections, as this convention did, were it better adapted for hearing. As it is, all the smaller rooms, opening on streets on three sides of the building, are horribly noisy, and the auditorium echoes the roar of the city's traffic and the noises of machinery like a monstrous conch-shell. Only in the immediate vicinity of the stage in the main hall, and in one or two of the smaller rooms, was it possible to hear the speakers and essayists, and the reverberation at the concerts was so great as to make intelligent judgment on the musical performances impossible. This was peculiarly deplorable in cases like the production of a new symphony by Harry Rowe Shelley on the second night of the meeting. It was an extremely interesting incident, which should have held the rapt attention of everyone in attendance, but scores of persons, disappointed in their endeavors to hear intelligently, shuffled around in the rear of the hall and chatted as if the business in progress was the perfunctory reading of the titles of bills in a legislative body instead of the first performance of an American composition of dignity and magnitude. It was early made manifest, too, that a combination of convention and fair has its drawbacks, especially if the two factors are housed in the vicinity of each other. The pianoforte exhibitors wanted their instruments to be heard; so men and women were hired to play on them. If it chanced that speaking was going on in the auditorium, so much more noise was added to the resounding sea which swallowed up the speaker's voice; if music was in progress, then all sounded "above the pitch, out of tune, and off the hinges," as Rabelais once said.

An ill-adapted meeting-place, an excess of noise for which the Association itself was largely responsible, an effort to provide something for everybody (even the mandolin players were permitted to cut a swath almost

as wide as the pianists and singers), and other things, naturally produced the impression upon the studious observer that the forces of the Association were dissipating, frittering away, and that if any actual good for musical culture was to result from the meeting, it would lie in the promise which a reorganization of the Association, on lines designed to make it representative, held out.

The changes in the plan of reorganization, reported by a committee on the revision of the constitution, were agreed to at the Saturday meeting. They are the outcome of an old agitation. One reason why the influence of the Association has never been at all what it ought to have been, is because it has never been a representative body. Life was kept in it by the labors of the officers, and each meeting was attended by a number of earnest men and women, but the overwhelming majority of the members were teachers who lived in or near the convention city, whose membership ended with the meeting. Attempts have been made in vain to make the M. T. N. A. a delegated body, with a membership elected by the various State Associations; the new plan is to include also representatives of chartered music schools, colleges, and universities, supervisors of public schools'-music, etc. There is also to be an associate membership of non-professionals who are interested in music.

The inclusion here of representatives of colleges and universities, coupled with the admirable report on the subject of "Music in the College and University," made by Professor George C. Gow, Chairman of the Committee, and the papers presented by Professor Dickinson, of Oberlin; Professor Pratt, of Hartford Theological Seminary, and Professor Stanley, of Michigan University, opens an inviting vista to those who are looking forward to a raising of the standard of musical culture in our higher institutions of learning and the dissemination of such culture throughout refined society through the body of graduates. Unfortunately, the attitude of the most influential Universities which have admitted music into their curricula—Harvard, Yale, and Columbia—toward the agitation undertaken by Professor Gow, was this year one of indifference. This ought not to endure if the Music Teachers' National Association is raised in dignity.

The essays and discussions covered a wide range of subjects. "Music in the Public Schools," with illustrations of methods by classes. "A Theory of Interpretation," by A. J. Goodrich, was a notable paper, in which he showed a logical method for teaching and explaining this vital subject to piano and vocal pupils. The Janko keyboard was explained and its advantages shown by Madam Pupin, after which she gave a recital upon it. Mr. Albert Ross Parsons gave an illustrated lecture upon "The Basis of a Musical Touch." The Woman's Conference evinced much interest, and is more fully written up in another column. American composers were on nearly every programme, and some of the programmes were entirely of American compositions.

Dr. H. R. Palmer read an essay on "Terminology," in which he gave a long list of words and terms that could be changed for the better. Conservatories and Music Schools had a special session, in which several papers were given by leading musicians and music teachers. The music schools are active factors in the development of musical art in our country. The sharp competition among them leads to a rapid improvement in solidity and thoroughness of the instruction they give. And to meet this competition demands better and more comprehensive work by the private teacher.

The Virgil clavier method was exemplified in a pupils' recital, and in a session of the Woman's Department papers upon this method were given. One rhythmical test was given which all pupils should learn, which was playing the scales, two notes against three, first playing the triplet with one hand and then with the other. The synthetic method was explained by Miss Kate S. Chittenden, and illustrated by the playing of her pupils. The Deppe method was described and defended by Miss Amy Fay, and illustrated by the playing of one of her

pupils. Discussions on various papers brought out many hints regarding methods of teaching various details of technic.

About twelve organ recitals were given, and in several churches there was special music. These services were largely attended. Many vocal recitals were given, and they were always well attended. The piano recitals drew surprisingly large audiences; the violinists all had appreciative attention. Organists are evidently profiting by the lesson in rhythm given them by Guilmant when he played in this country about five years ago. Vocalists and violinists give great contrasts in tone color, light, and shade, and in tempo rubato, but they both need to "capture" the subtle power of rhythmic accent and harness it to melody. Vocalists need to study their words more as an elocutionist would study them. A song is words and music, not music alone, as so many singers give us the impression.

M. T. N. A. NOTES.

The Nineteenth Annual Convention of the M. T. N. A. was a great success. The only fault members could find was the *embarras de richesses*; but it was simply impossible to be in four places at once.

The ladies and gentlemen of the different committees seemed to be distinguished by unusual executive ability and affability, no breaks or complaints ruffled their composure, and their generalship was performed with the ease of an every-day duty.

Dr. Henry G. Hanchett, the genial, was ubiquitous, and his magnificent voice was constantly in requisition to restore order out of threatened chaos.

Mr. Louis Arthur Russell must feel himself a walking encyclopedia of useful information, for he gave ready reply to thousands of queries, wise and otherwise, without once losing his equanimity.

The first piano recital,—that of Miss Florence Terrel,—was interrupted by the breaking open of some packing cases; afterward it was resumed with much credit to the talented little pianiste.

The first song recital was given by Miss Effie Stewart in the concert hall. Her magnificent voice filled the large hall, and her admirers forgot the intense heat of the place for the time being.

Mr. Edward Baxter Perry's piano recital was listened to by a large audience, but much of the effect was lost by having the piano on the floor instead of on the stage. His voice also seemed lost in the vast area of the hall.

The lecture and recital on the Janko Keyboard, given by Madam A. Pupin, attracted a large audience. Not alone the wonders of the new keyboard, but the beauty of tone and exquisite expression, charmed the auditors. Madam Pupin's speech was said to be the first audible one at the convention.

Mrs. Richard Blackmore, Jr., of Boston, showed herself possessed of a voice of unusual fulness and richness.

The small hall in which Mr. Albert Ross Parsons gave his lecture-recital was crowded to suffocation, as it was said that Mr. Parsons' admirers had not heard him play in public for twelve years. The "Vogel als Prophet" was most charmingly rendered.

The exemplification of the synthetic method by juvenile pupils of Miss Kate S. Chittenden was exceedingly interesting.

The grand orchestral concert on Friday evening, and the playing of the Saint-Saëns Concerto by Wm. H. Sherwood, will long be remembered by all the members of the M. T. N. A. Mr. Sherwood played as if inspired, and so marvellous were his execution and interpretation that the audience could not sufficiently attest their rapture. Again and again he was recalled to the platform to receive the bravos of the vast throng. Mr. Sherwood's recital, on Saturday morning, was listened to with breathless attention by every member who could get away from other engagements. In spite of the fatigue of an exacting programme, Mr. Sherwood generously added two pieces in response to tumultuous applause.

The department of "Woman's Work in Music," under direction of Mrs. Theodore Sutro, president, made a fine showing. The Committees on Methods, Composition, Piano Playing, Vocal Training, Stringed Instruments, Musical Lectures, Acoustics and Science, Arts, Literature, Orchestra, Decorations, Organ, Musical Clubs, and Mechanical Instruments, did their work with the thoroughness and enthusiasm that mark the woman of to-day. The result is somewhat surprising, and shows that the *fin de siècle* woman actually thinks—a thing she was once not allowed to do.

Mr. and Mrs. John Orth, from Boston, were recognized among the visitors.

The work in music done at the Ann Arbor University, as explained by Prof. A. A. Stanley, is exceptionally broad and comprehensive, and rich in practical results.

There were generally from two to four simultaneous meetings and concerts, beginning at 9 A. M., with about an hour for dinner and another for supper, and ending at from 10 to 11 at night. Members often found it hard to decide which to attend and which to miss.

Leopold Godowsky gave a fine programme. His playing is of a high order, especially from the technical side.

A remark made by Edward Baxter Perry to the writer came often to mind: "Yes, that is a good piece. But why should I play that piece instead of a thousand others? I ask myself. A piece that demands to be played is one which has in it something strikingly original—one that contains a good idea well expressed."

Piano recitals are evidently gaining in popularity. Modern technic, with its musical touch and contrasted tone colors, and modern interpretation, with its strong climaxes, broad contrasts, well-marked accents, and sweeping rhythms, makes good piano playing delightful.

The trade exhibits were an interesting and instructive feature of the Convention.

This Association meeting gave an unusual amount of orchestral and chorus music.

American composers were well represented and their compositions favorably received.

The Association is to be a body of delegates hereafter.

This Association meeting gave the most music for the money ever offered before,—in New York, at least.

One of the most enjoyable features of a convention is the meeting of old friends and fellow workers.

The hundreds of young students and teachers who are just entering the music teaching life are a source of almost pathetic interest to the "old war horses" of the profession.

The essays and discussions on voice culture were attended by hundreds of students of the voice who had note books and pencils in hand.

Vocal students listened with a much closer attention than did the piano pupils. Why was this? It brought to mind Pat's philosophy of light: "The sun could be better spared than the moon, for it shines in broad daylight when it isn't wanted, while the moon is good enough to give us a bit of light at night." The application of that will give a moral—See?

Our readers may expect echoes from the Association topics in our next issue in condensed extracts from essays.

A pleasing feature of the convention was the Russian Capella, a mixed chorus of 65 voices, led by Platon Brunoff. The costumes of the singers, as well as the wierd harmonies, were distinctly Russian.

For the first time in the history of the Association the guitar, mandolin, and zither have been acknowledged as musical instruments, and a concert was arranged by J. M. Priaulx for these instruments, in which the foremost artists in New York city took place.

The oratorio of "Elijah," on the last evening of the convention, was a grand success. The chorus exceeded all expectations; the body of tone was full, rich, and perfect as to intonation. Mr. Walter J. Hall, as conductor, was highly praised.

Miss Amy Fay, in her paper on the Deppe Method, accused Mr. Virgil of appropriating the ideas she had

given him in 1881, about the Deppe Method, and of incorporating them into his own method without giving due credit for the same. Mrs. Virgil, who followed Miss Fay on the programme, said that Mr. Virgil had been teaching his principles years before Deppe or Miss Fay had been heard of.

The Janko keyboard attracted considerable attention, Madam Pupin having courteously offered to explain it at certain hours each day.

The names of 900 women composers and writers on musical subjects have been collected together, and form a little *brochure* of 20 pages or so.

There is a little work in press, compiled by Otto Ebel, entitled "Female Composers and their Works," which gives a list of 300 or 400 women composers, with a list and review of their compositions.

The officers elected for the coming year are: H. W. Greene, president; James P. Keough, of New York, secretary; Alexander S. Gibson, of Connecticut, treasurer. Executive Committee, A. J. Wilkins, of Bridgeport, Conn.; Carl G. Schmidt, of Morristown, N. J.; F. A. Fowler, of New Haven. Programme Committee, William C. Carl, of New York; William E. Mulligan, of New York, and John Tagg, of Brooklyn.

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THE WOMAN'S DEPARTMENT OF THE M. T. N. A.

ONE of the most popular features of the Music Teachers' National Association was the Woman's Department. Mr. Greene feels that he has distinguished himself in establishing that department. He is also pluming himself upon the discrimination displayed by him in fixing upon Mrs. Theodore Sutro as its president. That Mrs. Sutro displayed rare tact and executive ability in the management of her division of the Music Teachers' National Association is universally conceded.

In her inaugural address at the opening session of the Woman's Department, Mrs. Sutro referred first to the assertion so often made that there had never been a great woman composer and the accompanying prophecy that there never would be. She said, "The world is full of negative prophecies that time has falsified, and so I believe that time will also demonstrate what women can do; and, if you will glance at the programme, you will notice that, in spite of the prophecy of Father Rubinstein, a 'love duet' has actually been composed by a woman. And so, no doubt, it will be in the course of time with every other class of composition which all the wise men of the past and present have claimed to be beyond the scope of woman's power, until works by women will rank as great and immortal as those by men."

Mrs. Sutro then referred to her frequent efforts to "demonstrate that the main reason why women have not, as a rule, attained the high plane of men as composers, may be sought in the lack of general mental discipline and thorough education," and quoted, as sustaining her theory, the following sentiment of Wagner: "Knowledge is the means appointed to nourish the flame of inspiration in the artist's breast," and stated that Liszt advocated a thorough, general education as a pre-requisite to original musical work, and Schiller's words:

"When powers, untutored, senseless strive,
No well-formed image ere can thrive."

Mrs. Sutro remarked further that women had accomplished wonders in the way of musical composition, considering her lack of opportunities until within a comparatively short time, for thorough, general education and the prejudice existing against their venturing out of their so-called sphere.

Although the programme for the occasion had been of necessity hurriedly arranged, a number of compositions by women were performed during this woman's session, and certainly justified the opinion of Mrs. Sutro and others who believe that the creative faculty is not deficient in woman, and that she is rapidly demonstrating her power in this direction as she is in every other. Notable among these were the "Suite," by Adele Aus der Ohe, a composition full of dignity and force; "Meditation," by Miss Lewing, and an "Impromptu," by Mrs. Clara E. Korn. Two or three of the compositions rendered were commonplace, but the others were strong, serious, intelligent, and decidedly chaste and classical in

style. Mrs. Donald McLean, styled the "Chauncey Depew of feminine authors," of whom it has been said, "She is the sweetest of women, the truest of mothers, the queen of polite society," then made a stirring address on "Patriotism in Music." Miss Charlotte Hawes drew attention to the scientific side of music as demonstrated by various interesting experiments in photographing the voice, and the regular, beautiful figures produced by the various tones of the musical scale. Miss Mary Gregory Murray read a paper based on the "Principles of Expression in Piano Playing," as expounded in the noble work of that name by Christiani. Mention should be made of the sacred vocal quartet, by Miss Fannie Spencer, "As Pants the Hart," that was earnest and devout in tone and admirable as to musical construction and content. The numbers by Mlle. Chaminade and Mrs. H. H. A. Beach were worthy types of the really admirable and original work done by those two eminent women composers.

The Saturday session of the Woman's Department was in charge of Mrs. A. K. Virgil, Chairman of Committee on Mechanical Aids to Piano Playing, and Mrs. Gustav Becker, Chairman of Committee on Methods Invented, Developed, and Made Prominent by Women. Mrs. Virgil spoke of the Virgil clavier method, and its merits were demonstrated by the playing of Miss Florence Traub. Miss Amy Fay gave an interesting description of the personality of Herr Deppe, of whose school she has long been a warm advocate and exponent. Her pupil, Miss Laura Sandford, who has been exclusively trained in the Deppe school, displayed, in her rendering of several numbers, a fullness and richness of tone that fully justified all that Miss Fay claims for the Deppe school. The children of the school, of which Miss Sara McCaffrey is principal, gave, under her direction, a truly remarkable exhibition, showing what had been accomplished in a few months with ten minutes a day of faithful work intelligently conducted by the regular teachers of the school. This work with musical intervals had been mastered by mere tots with a facility that would shame many old musicians.

Miss Chittenden and Mme. Cappiani spoke with their usual forcefulness; the first on "The Graphic Method"; the second on "Voice Production." The statements of both these ladies were satisfactorily verified by the illustrations furnished by themselves and their pupils. Miss Hamm read an original poem on music that was a refreshing change from the conventional paper, and was truly majestic in style and elevated in sentiment.

The musical numbers by women composers were songs by Miss Lanz, sung by Miss Ella Jocelyn Horne; and, by the way, these songs were of the kind that thrill the heart and move to tears.

Two instrumental numbers, "The Maze" and a dance number, by Mrs. Georgie Boyden St. John, were excellent types. Violin numbers, by Mrs. Beach, were rendered by Miss Dora Valesca Becker in her own admirable style.

The room containing the exhibit of woman's work in musical literature, composition, clubs, methods, and inventions, attracted a large number of people. The decorations, secured and arranged under the supervision of Mrs. Ramsdell, were highly artistic. Mrs. Korn added a large collection of portraits of musical celebrities as her committee's contribution. Two hundred and twenty-seven women's musical clubs sent papers and portraits for Mrs. C. S. Virgil's exhibit and many delegates to the Convention. The exhibit of women's compositions was quite extensive, and the realm of literature was largely represented. Fifty-seven bound books—novels, educational works, and many treating ably of various phases and departments of music—had been collected. A large scrap-book was filled with contributions from a large number of women musical journalists, critics, essayists, and educational writers; also biographical sketches of women writers in the musical realm. This exhibit was obtained through the efforts of the Literature Committee. The Chairman of this Committee and Mrs. Chas. S. Virgil had charge of the last woman's session. The former read a paper on "The Woman's Club as a Factor in General Musical Culture." The Chairman on Literature read a paper on "Woman in Musical Literature." Other papers were "Woman's Relation to Egyptian Music," "Musical Atmosphere and Interpreters of Music," by Mme. Clara Brinkerhoff; "Music in India," Mrs. Arthur Smith; "The Philanthropic Side of Music Club Work," Mrs. Bertha von Schrader Fletcher; and the "Review of World's Fair Convention of Musical Clubs." The musical numbers, with the exception of Mlle. Corradi's selections by Guy d'Hardelot (a woman), were rendered by representatives of various musical clubs, and were of a quality highly creditable to themselves and their clubs.

Vocal Department.

CONDUCTED BY H. W. GREENE.

[In this connection there will be a QUESTION AND ANSWER DEPARTMENT, open to THE ETUDE subscription list. Make your questions brief and to the point. The questions must be sent in not later than the fifteenth of the month to insure an answer in the succeeding issue of THE ETUDE.]

MORE ABOUT THE FALSETTO VOICE.

EDITOR OF THE VOCAL DEPARTMENT:—

Dear Sir.—It is with much interest and pleasure that I have read the article in the May ETUDE regarding development of the so-called "falsetto" voice, and heartily agree with every point excepting the statement that by this means the so-called "chest" voice is done away with.

This has not been the case in my experience, but the result has been that the so-called "falsetto" voice (a term which should not be used, as it is misleading) has been so developed and strengthened that it has merged into the chest voice, thus bridging over the break; and in singing I have no consciousness in my throat of any change, and neither can any change be heard. To give a full history of the way in which I have come to this conclusion would exceed in length the proper limit of an article for publication, but I will endeavor to give a few suggestions which may throw light on the subject. In the effort to overcome the break I endeavored to carry the "head" voice (I prefer this term to "falsetto") down the scale as far as possible. At first I used the syllable "loo." By experimenting it will be found that this syllable can be sung lower down the scale in head voice than any other. I was careful to sing it far forward on my lips, having them rounded and elongated in a whistling position. At first the tones will be weak and breathy, but the more the student gets away from all self-consciousness at the throat and the more he concentrates his attention at the lips, trying to get a clear enunciation of this vowel in the front of the mouth, the better will be the quality, and the strength will come gradually. In my experience I found that the vowels, as regards difficulty, succeed each other in the following order (Italian pronunciation) u—i—o—e—a.

After a boy's voice has changed, and he attempts to sing in his new or man's voice, he finds that he has some upper tones which feel and sound to him just as his old boyish voice used to feel and sound, and he takes it for granted that this is a weak, effeminate voice, which must never be used (perhaps, as in my own case, he will be taught that this is true), so he endeavors to force his chest tones as high as possible and then discovers that by adopting the so-called "closed" tone he can go higher. But in changing to this "closed" tone, he changes the shape of his throat and position of his larynx, by depressing the base of the tongue, and thus the tone is focussed against his soft palate. He may, indeed, hear a mighty roar inside his own head, but what his audience hears is rather difficult to describe.

In all his talking he uses his throat naturally,—that is, as his voice rises and falls in the inflection of speech, according to the intensity of the thought, his vocal chords adjust themselves, naturally, involuntarily, and automatically, just as the muscles of his eye form themselves to different distances without causing him any sensation. In fact, by any exercise of his will power he can not cause those muscles to move, and can have no control over them only as he looks at objects at different distances, when they will adjust themselves. Neither by taking thought of the muscles themselves can he cause the vocal chords to contract or expand, but let him think a tone and endeavor to sing it naturally and they will immediately adjust themselves.

Singing should require no more conscious throat effort than speaking or looking. But when the young man begins to sing, he finds that up to a certain limit he can make more or less tone, this limit being largely governed by the pitch of his talking voice. He will find that at the upper end of his voice the tones are weak and of an effeminate quality—certainly, why should they not be so, as he has never used these muscles in the manner necessary to form these upper tones, and they are therefore weak and flabby.

Now, instead of clutching his throat by use of the voluntary muscles, thus causing a stiff and rigid tongue-base and larynx and producing a harsh and forced vibration of the vocal chords, he should take the bull by the horns and go to the extremity of effeminacy in tone quality, allowing only a very gentle pressure of air against these muscles, and sing that small effeminate quality in the front of his mouth on all vowels all the way down the scale. At first he will be likely to make a throat effort in the neighborhood of from C-sharp down to G sharp (it varies somewhat in different voices) because he will notice that, especially in this neighborhood, if he actually lets go of his throat and gets away from all self-consciousness there, then concentrating all his attention at the lips, that at first these tones will seem to

have lost all their virility, but if he will persevere there will gradually appear a sweet, pure tone which will slowly develop (through what I call mixed voice), so that finally, from top to bottom of his compass, he will have only one quality without a break. It is at this point that the head voice changes to chest voice through the use of these mixed tones, the exact pitch being varied by the circumstances of the case—the quality of vowel and force used.

This development can not be done quickly. It requires long, careful and intelligent practice. The difficulty is that at first the beginner is likely to have some ideal quality of tone in mind which he endeavors to imitate, rather than to develop his natural voice. And allow me to say in passing, that I think one of the most serious mistakes made by students is in their endeavor to imitate some ideal quality of tone produced by some artist. Certainly we should hear all the good singing possible and endeavor to imitate the method by means of which the artist has achieved success. But this is vastly different from imitating the voice of the artist. By this last means the student loses all individuality. If a girl of plain features wishes to make herself attractive, she will find that any attempt to imitate the features or expression of anyone else—no matter how beautiful—will only make her appear ridiculous, and her only hope lies in good manners, pleasant disposition, bright thoughts, and winning ways. And with the voice our only hope is to take what has been given us and develop it naturally, without any forcing or straining or attempt to imitate any one else.

If we enter a gymnasium to become athletes, we know we must go through a long course of training. Every time we strain a muscle we weaken it; every time we gently exercise it we strengthen it. If we strain an arm or leg, we can help it by massage; but a strained throat must be let alone until it recovers.

Singing is not a lost art; but the trouble to-day is that we all want to become great vocal athletes, without the necessary training, which in the olden days was considered essential. My belief is, that the main reason to-day why there are so few good tenors is that many men are judging their voices from a wrong standpoint and calling themselves baritones because they do not know how to use their upper voice.

This is too broad a subject to attempt to cover in one short article, but possibly some of the suggestions here may cause others to investigate for themselves.

HORACE P. DIBBLE.

* * * *

FRANCESCO LAMPERTI.

There have been teachers of the art of singing whose sole aim was effect,—who were inspired by this baser construction put upon the art value. True vocal art invariably has a within and a without point of view. The within concerns thought, ideal and achievement; the without, its effect upon the world. Achievement satisfies the soul; effect satisfies the populace. The great artist only satisfies himself when achievement is the basis of his effect. He who is not truly great, is, as I have before intimated, satisfied that he can produce upon the populace the effect without the achievement. In his case extremes have not met. He lacks the true foundation. He is wanting in an understanding of the truth as revealed through, and expressed by, the latitude and scope of the vocal instrument as a fundamental art principle. These few reflections explain why, in the field of letters, in composition, in politics, in music, only a few men stand apart from their contemporaries, honored by posterity and classified by history,—such a man was Francesco Lamperti.

We must concede that a man for whom the temple of fame has reserved a niche where he shall stand, that the world may do him homage, is to some extent a debtor to his environment and his inheritance. In this example his greatness is in the field of music and his indebtedness most certainly is primarily to the land of his nativity. With his endowments, if Lamperti had been born in British America, musical history would have been robbed probably of one of its most brilliant pages. His indebtedness to heredity is perhaps no more noticeable than that of other men of equal renown. He was born in Milan about 1814. As a boy he showed remarkable musical gifts. At twelve years of age he is said to have accompanied eminent singers satisfactorily; at seventeen he was a successful organist in one of the Milan cathedrals. He enjoyed the acquaintance of Rossini, Bellini and other noted musicians of the period with whom the above-named composers associated. Having been thrown under the influence of such men, we can not conceive of his not being deeply influenced by the Italian school of dramatic singing. Rossini's models took precedence over all dramatic and

operatic vocal composition during his life and for many years after. The influence that such music must have had upon young Lamperti shows itself throughout his entire career: in fact, I look upon it as the key note to his success,—all the additional information that is necessary of his unswerving loyalty to a certain type of voice and certain quality of tone, and the man's greatness as a teacher of the true vocal method.

We are not told who his teachers were, nor is it necessary to know. It is easy to believe that his association as accompanist with many of the prominent singers during his early youth led him naturally into the coaching field, later into a study of the vocal instrument, and finally, recognizing his special fitness, he found his proper sphere as a teacher of voice placing and interpretation. He never sang in opera, and we are not told that he ever sang at all.

He was a man of small stature, and not prepossessing to look upon. He taught in classes, and I am inclined to the opinion that that system prevailed in the early part of this century and most of the century preceding. It was the custom in the early days to bind out the pupil to the teacher for several years, one of the terms of the agreement being that the pupil was to receive *daily* instruction. Now, granting this to be the case, the teachers being successful must have many pupils; they therefore must needs meet together for their instruction,—and this is in no way unreasonable when we consider that the class met every day for a session of two or three hours. Under those circumstances a pupil would not fail of getting even more than what is equivalent to our present mode of two or three half-hour lessons a week. The difficulty of conducting such a system in America is to find pupils who are able to exempt themselves sufficiently from social, home, and other duties to be able to give the two hours and a half every day to their work, which they would be glad to give if they were in another country for the exclusive purpose of study, and which, in the manner of living a century and a half ago, was expected and entirely possible to those who had adopted vocal music as a profession.

Lamperti, also, is said to have given much attention to individuals in his class at the expense of others who were less talented. He was not courtly or impressive in his manner, nor did he exact deference from his pupils. He paid little or no attention to them except in his relation as a teacher of singing. It is said that his method of teaching the high notes was a most easy and natural delivery; the high, light, suspended tone must be taken without effort, and, once properly formed, increased by the study of the *mezza de voce* and agility studies. He ignored entirely the subject of registers.

Lamperti was noted for his abruptness, but not unkindness, in the treatment both of pupils and voices. He spoke much in metaphor, and his language was more of an Italian dialect than the pure Florentine Italian, which made it difficult for foreigners, especially those who studied the language in its purity, to grasp the full meaning of many of his observations. He inspired his pupils by precept rather than by example, resorting to idealizing and to exciting the imagination to get certain tone effects, but never giving a tone in illustration. Like many and most of the greatest and most successful voice teachers, he ignored entirely the physical side in his work, preferring to get a tone which could be said to be a cause of a good vocal condition, rather than to first formulate the right condition and look upon the tone as its result.

He was not noted for his generosity. He was much devoted to his family, and especially to his first wife, who was the mother of most of his 12 children. Absorbed in his profession, living in and for his pupils and bound up in their successes, he is said to have given to the world the unparalleled number of 60 successful and finished artists, among whom may be mentioned such names as Campanini, Lillie Lehman, Madame Albani, Gallassi, Alvary, Emma Thursby, Sims Reeves, Sembrich, Stoltz, Volkmann, Robinson, Reichman, Organi.

What was Lamperti's method? It is not a difficult question to answer. First, recognition of the beauty and charm of simple, natural tones, and the wonderful possibility of such tones being increased and developed to great breadth and power.

Second, a keen and accomplished discernment of what was ideal in art.

Third, intimate acquaintance with the standard Italian works and writers, whose compositions must forever stand as models on the score of recognition of and loyalty to the limitations of the vocal instrument.

The old Italian method, then, was, and is, natural tone developed by natural means for natural uses. We hear that the old Italian method is a lost art; we know better. We hear that there is a modern Italian method that is an improvement upon the old; again, we know better. Lamperti knew better. While his contemporaries were answering the demand for more rapid development because the times had changed and the school of opera was more exacting, he, with superlative wisdom, clung to the traditions which had brought to the world so much that was beautiful in the realm of vocal tone. Such a man, with such training and experience, could not be turned aside.

We ourselves should become better teachers from studying the lives of the renowned artists with whom this generation has been so closely in touch. The greatest of all teachers was Lamperti. With his death closed the era of the school of composition which inspired the greatest of teachers to the greatest attainments known to history in this special field. The new school of opera has yet to find its Lamperti; and the question yet is vital, Shall the modern school of composition recede from the position it has taken in making such extraordinary demands upon the vocal instrument, or shall the man be raised up who can furnish an equally large number of great artists to successfully cope with the vocal difficulties presented by the new régime of great orchestras, large auditoriums, and dramatic operas?

* * * *

WHAT IS ART?

ART is the blending of the ideal with the material in such a manner as to produce natural effects or to suggest idealities; it differs from science in that the latter simply defines the laws and measures the substances of nature, and determines their relationships. Art is not the result of profound scientific investigation, but rather the intuitive response of the human mind to the soul of Nature.

THE BENEFIT OF SEEING AND HEARING CONCERT AND OPERA.

BY H. LORAN CLEMENTS.

MODERN education in a sense is a system of self development and instruction. The wide-awake student of today will not take every statement of his text-book or instructor on faith, but will only be satisfied when he has proven for himself the truth of what he hears. This spirit, when it is fully encouraged, produces men and women who are more than faulty phonographs; who actually think and judge for themselves, and therefore are self reliant. It was not so very many years ago when young people were taught to sing a certain number of pieces in much the same way as parrots were taught to talk, and with about the same results. To day we encourage our pupil to think for himself, and thus to reveal himself. The teacher offers the material with which to work. It remains with the student whether his work is beautiful or otherwise. But is our vocal teacher the only source from which we can get materials to build? By no means. Every note of music which we hear, whether it is produced vocally or otherwise, should be of some benefit. It is too much the custom to give ourselves up to the sensual enjoyment of music, and then to let the mind sink into a kind of lethargy. That may be all right for those who hear music for a pastime, but we, as students, should leave the opera or concert hall with our minds full of new ideas, and the music so absorbed that we can readily apply it to our advantage. With this in mind we should foster a spirit of criticism; criticism which is not censorious, dyspeptic, faultfinding, but the honest comparison of that which we hear with a certain high ideal which we may have already fixed in our mind. Such criticism is broadening. Our

artists are not gods and goddesses, and are, therefore, not above criticism, for they sometimes make mistakes which ought to act as great danger signals to those who intend to follow in their footsteps. If we can benefit by the mistakes of those who are at the top of the ladder, we can surely gain great help by the example and experience of those who are in the different stages of artistic ability. By learning to profit from the mistakes of all those we see around us, our progress to fame shall be all the more rapid and sure. In criticism, also, we not only learn to avoid dangerous methods and all that tends to retard our development, but we increase our musical judgment. We hear an acknowledged authority render a certain composition in a certain manner, and perhaps a few days later we hear just as great an artist render the same selection in an entirely different style. Now, which way do we like it best? Which way would we sing it? A careful consideration gives us a finer discrimination and a higher artistic perception. If we have to criticize honestly and frankly, we learn how to get out of the ruts of life and become broad and liberal instead of narrow and bigoted. With our faculty of criticism sharpened, we can learn the methods of our great artists, and recognize more fully what the word art really means. The young lady who intelligently listens to a Melba as she sings the pure, clear tones of the upper register, will gain more ideas about head tones than a dozen lessons could give her. If a certain artist's enunciation is almost perfect, and the student listens with undivided attention, ideas will surely be gained. But let me urge the importance of bringing to the concert-hall a mind which is all alert and ready to receive all possible hints as well as to detect flaws. We can still enjoy our music even if we do carry on an immense amount of thinking.

Method and technic are not everything. If we neglect the public performance and shut ourselves up in the studio, we soon become like botanical students who exclusively devote their study of plants to the dried specimens found in the herbarium, rather than to the fresh green plants provided by Nature. The dried plants, it is true, give the general structure, outline, and almost the color of the fresh specimens, but they lack vitality. In other words, vocal teachers, be they ever so skilful, can not give us the warmth and vitality of music as can those who are inspired by the presence of a large and critical audience.

A would-be prima donna may render the solo parts of such an oratorio as "The Elijah" in a faultless manner as far as technic is concerned, but until she has heard such an artist as Nordica she will utterly lack that warmth and high conception which such a work demands. Let her come in contact with such an artist, and at once her horizon is broadened, her ideals are raised, and her artistic conception strengthened.

In hearing music, vocal students should not confine themselves to vocal entertainments. The voice is the king of instruments. Let us therefore learn how to use it by acquainting ourselves with every kind of tone production. Chamber music, symphony programmes, organ recitals, all should combine to produce a broad and cultured musician.

Finally, in listening to these varied programmes, we become acquainted with the "masters." We attend an opera or concert primarily to hear the method of producing the work, but who can estimate the benefit we receive from the music itself. Every note of the master is charged with a message which comes straight from a human soul,—a soul which has experienced the very trials of life that we have endured. Beethoven in his melancholy speaks to us. Wagner stirs us with his conflict of human passions, and as we listen to the "Hallelujah Chorus," we, with Handel, "see all heaven before (us) and the great God himself." By being so constantly with the great, our own souls begin to develop, great thoughts in time crowd out narrow conceptions, and we become, like the music we hear,—great.

—It means something to be a good teacher of piano music. It means years of hard toil, patience, zeal. The man who would begin at the bottom, and build up such a character, must have a brave heart, no little talent, and undying perseverance.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

D. T. S.—When sitting down to play a reed organ, first draw one stop at a time to find them out. Their names are meaningless. Find those which are in unison with the voice and that complete the keyboard or scale. Next, those that are an octave higher than the voice, being sure of the completed scale over the entire keyboard. There are in nearly all reed organs many stops which bring on but a part of the power of the reeds that they control, and others which bring on their full power. When the stops are out that bring on the full power, the former have no effect whatever. The Sub-Bass is but one octave, from C to C,—the lowest octave of the instrument. When using it the basses have to be all brought within that octave by transposition, the right hand filling out the full harmony. That is, in playing hymn tunes, the right hand plays the treble, alto, and tenor, while the left hand plays down in the sub-bass octave all of the bass notes. This is all exhaustively explained and illustrated in Landon's Reed Organ Method. His second volume of reed organ studies also gives several special examples in the method of playing hymn tunes with and without the sub-bass stops. In this book of studies all of the difficulties of hymn tune playing are explained and illustrated, and that in a manner which makes it as valuable to the pianist as to the organist.

Y. J. A.—Do not break the time to draw out or push in stops. Often you can play all of the notes with one hand, or you can drop out some while you draw the stops. But when the changes come at the end of a movement more time can be taken for stop drawing. Nearly all organs have a knee-stop that brings on all of the stops, or rather, all of the reeds; learn to manage this skilfully. Never change a stop except at an accent, and do not break in on a beat half way, but at the end or beginning only, or better, at the instant of moving from one key to the next.

M. A.—The correct name for the "stick" which conductors use to beat time with is "baton." Different directors use different movements in beating time. However, the generally accepted movements are as follows: For two beats in a measure, down, up. For three down, left, up. For four, down, left, right, up. For six, two short movements down, one left, two right, and one up.

Barcarolle, literally means a boat song. A piece bearing this title is of a quiet nature and is generally pervaded by a rocking motion in the bass parts, suggestive of the rocking of a boat on the waves.

Hongroise is a French word and means Hungarian. A piece in Hungarian style.

Sylphide has no musical meaning. It is simply a title used to describe the general characteristics of a piece. Sylphide is a French word meaning a sylph or fairy. A piece bearing that name would be light, graceful, and delicate in its style.

F. W.—Tone and color both originate in vibratory movement. The sound waves beat upon the drum of the ear and are thence conducted to the nerves connecting with the brain, where they produce the sensation of tone. The light waves pass through the lenses of the eye, and are carried by the optic nerve to the brain, causing the sensation of color. There is a great difference between tones and colors, both in the comparative rate of vibrations and in the size of the waves. The lowest tone we can hear is caused by about 30 vibrations to the second, while the shrill upper sounds have several thousands to the second. The lowest tone waves may be 30 feet in length, from which higher tone waves range up to less than an inch. But the interval from lowest to highest is small compared with the distance from the highest tone to the lowest color. Between these two there is the vast interval of over 30 octaves. There must be 450,000, 000,000,000 vibrations in a second before the eye can distinguish the deepest red, and the waves are so small that 50,000 of them are contained in a single inch of space.

If we compare the vibrations and waves of the tone scale and the spectrum we find a pretty close agreement between them. In an octave of tones the vibrations are just doubled, and although there is not a complete octave of color visible to the eye, as far as it goes, the same ratio exists. An octave of red would have 900,000,000,000,000, but the violet has only 720,000,000,000,000.

2. If this means to convert tone vibrations into color vibrations by increased rapidity, there is no known way of doing it. Tones are propagated by waves of air; but light is believed to travel along waves of ether. Perhaps our correspondent refers to the sympathetic action of light upon tone as shown by the photophone. This is a circular disk with slots around the edge. A ray of light is directed through one of these holes, and as the disk is turned the ray passes successively through each hole, beating rapidly upon a glass tube filled with some substance or other. Presently the tube gives forth a musical tone, more or less resonant according to the material used.

3. Crescendo and diminuendo refer to increase and decrease of force, while accelerando and ritard refer to quickening or slackening the time. Rallentando and ritardando are used interchangeably, although occasionally the former seems to imply also a sustained energy at the close of a movement.

L. E.—If your pupil does not know note values, a course in Landon's "Writing Book" is what she needs. Perhaps your pupil understands the value of notes well enough but fails to calculate it while playing; if this is the case, give pieces in which different note values occur in the same measure and demand that the pupil count aloud while playing, paying especial attention to time value.

Publisher's Notes.

As mentioned in our last issue, we will send THE ETUDE for the months of July, August, and September for 25 cents, postage paid. This offer is made especially for the benefit of those pupils whose interest in music is to be kept alive during the summer months. The music alone which will appear in these numbers will inspire to some practice. At any rate, this is a good opportunity to test the merits of THE ETUDE with pupils, and we would strongly urge a trial of it during the summer months.

* * * *

OUR new issues will not be sent out during the summer months excepting by special request of our patrons. However, during September they will have an opportunity to receive all that has been issued during the summer months.

* * * *

We again remind those who have "On Sale" music to return, that it is important to place the name and address of the sender inside of the package, and also on the outside of the package. This is allowed by the postal authorities without increasing the charge for postage, and it aids us greatly in identifying the sender. Packages that are sent in without the name of the sender on the wrapper, or inside of the package, are often left unidentified in this office, and when it comes to a settlement of the accounts of these patrons much trouble ensues.

* * * *

"Music—Its Ideals and Methods," by W. S. B. Mathews, will be ready for delivery early this month, and the special offer on the work is herewith withdrawn. We appreciate the patience of our patrons in waiting so long on this work, and trust that the book will fully come up to their expectations.

* * * *

OUR offer of a bicycle as a premium for subscriptions to THE ETUDE is still open. Detailed information in regard to this premium can be gained from several earlier issues. In short, we will send a first-class bicycle for 50 subscriptions to THE ETUDE. Quite a number have taken advantage of this offer, and we consider it the most popular premium we have ever advertised. Read up about this premium and see if it will not interest you.

* * * *

We expect to have "Pianoforte Study," by Alexander McArthur, ready for delivery this month. Send on 50 cents if you want this book for your library at the special offer price. After this month you will have to pay the regular market price. In order to form an idea of the character of the book, read some of the back issues of THE ETUDE, which contain chapters from it.

* * * *

We will not continue our monthly special offers on two new works during the summer season. These offers have interested many, and it may be that we will again take up this work in the fall.

* * * *

To our surprise, we find that our special offer on "Hundred Years of Music in America" has met with great success. The work is edited by W. S. B. Mathews, and is, perhaps, the only history of music in America. It is a large volume, weighing five pounds, and contains over three hundred portraits of musicians. The special price on this work is \$1.50; transportation charges to be paid by the purchaser. If carriage is to be prepaid at this end, send us 40 cents extra. Send us \$1.90 and we will deliver the book free at your door.

* * * *

We herewith make a special offer on Volume IV of "Landon's School of Reed Organ Playing," the offer to be open for the month of July. We will send a copy of this work (or as many as may be desired) to any of our readers for 20 cents, postage paid; but cash must accompany all orders. Parties having good open accounts with us may order the offer charged, but in that case postage

will be extra. This is the last volume of the school, and it contains some most excellent studies of the higher grade. All of the studies contained in the work can be used for the piano as well, if desired.

* * * *

DURING the summer months is the time to prepare for the winter's work. Perhaps one of the most important features of a teacher's work is the classification of studies and pieces. Every teacher should have a book for the listing of choice pieces according to grade, and enter in connection with it the price, the name of the publisher, and any other information in regard to it. A book of this kind is invaluable to the busy teacher, who can refer to it during the winter months when all his time is taken up by teaching. The summer is also the best time for selecting new compositions. Our catalogue is graded throughout, and we also have a descriptive catalogue. With the aid of these, teachers can make valuable selections, and we would urge them to go over our catalogue very carefully. We will send on sale any of the music that may be desired for examination during the summer months. Studies and pieces found available can then be ordered in desired quantities for the winter's work. This will facilitate matters to a great extent when the busy time comes.

* * * *

"The Last Hope," by Gottschalk, which appeared in the June issue, will not be published in sheet form for some time to come. The publisher of the original edition has requested us to withhold the sheet music edition for a while owing to an irregularity in the entry of the copyright.

* * * *

THERE are several books of musical literature published by us which we would especially mention at the present time as being suitable for summer reading. A more interesting and instructive book than "The Reminiscences of a Musician's Vacation Abroad," by that well-known musician and literator, Mr. Louis C. Elson, of Boston, could not be found. Our "Anecdotes of Great Musicians" is a collection of authentic anecdotes about almost every musician of any note. It is not a book to be read for any great length of time, and is, therefore, especially suited to this purpose. We would also mention the three works by Thomas Tapper, published by this house. His writings in the musical press of this country are no doubt so well known that they need no further comment. "Chats with Music Students," and "Music Life and How to Succeed in It," we can especially recommend. His later volume, published by us within the last six months, "Music Talks with Children," is perhaps the most fascinating of them all. We have heard from teachers who ordered the book in advance of publication, from every section of the country, and we have yet to hear of one word other than of praise. We are positive that any of the above-mentioned volumes would be most satisfactory.

* * * *

THE Nineteenth Annual Convention of the Music Teachers' National Association has just been held in New York city. It was one of the most successful meetings which the Association has ever held. Perhaps one of the most enjoyable features, both to the teachers and to the music trade itself, was the exhibition of the Music Trade, which was held for the first time in connection with this convention. This house had an exhibition,—copies of everything published by them,—and the display was greatly appreciated by many teachers who were there. While we did not meet any great number of persons who were unknown to us, there was a great deal of satisfaction and pleasure in becoming personally acquainted with those who have been dealing with us for a long time through the mails. It was also an opportunity for the teachers to examine our publications. Altogether, the exhibition was a very gratifying one, and we trust to see this feature continued.

* * * *

THE first edition of our new "Dictionary of Musical Terms," by Dr. H. A. Clarke, has been exhausted, and we

now have for sale the second, corrected, edition of that work. For a work of this kind, the exhausting of the first edition as quickly as has been the case with this, denotes greatly the popularity with which it has been received. Beside the usual dictionary of musical terms, it contains the names and the pronunciation of all the most prominent musicians of the last two centuries, pronounced phonetically,—the latest and most easily understood method; a list of the celebrated operas; a list of the English terms with their foreign equivalents, etc. Send for a copy on examination. The retail price is one dollar. We also have a small, abridged edition of the same work, which retails for 25 cents. This fits easily in the pocket, and will be found most convenient.

* * * *

NEXT year's work is hardly a matter to be talked of just now, at the beginning of everybody's vacation; a few words, however, will not be out of place. Before you order next year's supplies, send to us for our complete line of catalogues and terms. Our facilities for supplying the teacher's needs are not equalled by any house in the country; efficiency, promptness, fair dealing, low rates, and liberal terms are among the advantages. We claim to be the quickest mail-order house in the country; every order is filled, as far as possible, the same day it is received. Be sure to hear from us before deciding on your dealer for the next year. Our "On Sale" plan is particularly convenient.

* * * *

OUR stock is one of the largest in the country. We mention this, particularly, for this reason: if you wish a selection of music for some special need during the summer for exhibition purposes, we should be pleased to give you our best attention. Competent musicians in our employ are at your disposal. The advantages of a large music store need not be missed by you.

* * * *

During July and August this house will close on Saturdays at one o'clock, and at five o'clock on the other days of the week. Our patrons, in sending their orders, will do well to remember this fact and have their orders, as much as possible, reach us, if not on Friday, in the first mail on Saturday morning, in order to prevent unnecessary delay.

* * * *

THE sales of Landon's "Foundation Materials" have been very great. From the untold number of letters regarding it that come to us, we find that the book fits into child life. It appeals to the child-imagination and interests. Its melodies can be grasped by children and understood by them, and of course fully enjoyed. This latter point gives the key to the success of the book; every note of it is enjoyable to the child. It contains nothing dry. To practice its pieces is a pleasure, not a task. Many teachers write us that the book covers pianistic ground so thoroughly, and in so decidedly a musical way, that they are making nearly all of their pupils, even those who are comparatively advanced, go through the book, because it brings together all loose ends, and especially because of its new technical features—the sliding exercises, the art scales, the classified chord touches, the comprehensive pedal presentation, the silent key and thumb work, and the mordent exercises. Special discount on quantities.

* * * *

If a good teacher were to sit at the piano and explain the different kinds of touch, and show what he did with each, to a man who had no special interest in music, that man would be little, if any, wiser after the musician's explanations. This is true from the fact that we are obliged to work our knowledge into our own mental experience by actual use and experiment with it. The writers who give their best thoughts to the readers of THE ETUDE make a point of throwing out suggestive thoughts that shall cause the reader to think; thoughts that tend toward personal experiment; seed thoughts that shall germinate into successful experiment. And it is from this that the reader often finds some thought taken from THE ETUDE that changes the entire method of

his teaching; and in not a few instances has an article read in THE ETUDE changed the entire course of a reader's life and life-work. Not only is this true, but thousands of pupils have been greatly helped by the ideas that their ETUDE-reading teachers have given them—ideas which they took from reading its fruitful pages. Any teacher who is worthy of the name of teacher owes it to his pupils that he shall present to them only the best, and that in the best manner. THE ETUDE is devoted to this work.

Testimonials.

I can not speak too highly of anything emanating from Mr. Landon, as he is par excellence, both as a teacher and compiler of music; but I think that in his new book, "Foundation Materials," he has really excelled himself.

MRS. M. WHITT.

I am much pleased with Landon's "Foundation Materials." I think the use of this work must lead to greater thoughtfulness and pleasure in the elementary study of the piano.

D. C. RICE.

I am delighted with "Foundation Materials." It so pleasantly deceives the little fellows.

LOUISE ATWOOD.

I have only taken THE ETUDE one year, but I can join with others in saying that it is the best musical paper I have ever seen. It is good, not only for the music it contains, but for the reading which is beneficial to the pupil as well as to the teacher. Knowing its value to me, I can truthfully say that no one who subscribes will be disappointed as to the merits of the paper.

LUCY M. JONES.

I have received the advance copies of C. E. Shimer's "Preparatory Touch and Technic" and Landon's "Foundation Materials." I have examined them carefully, and have already used the "Preparatory Touch and Technic" in my teaching, and find it a great help to a thorough understanding of Mason's more advanced work. "Foundation Materials" has the best selection of pieces for beginners I have ever seen.

MABEL F. CAULKINS.

"Preparatory Touch and Technic" is a very great boon to teachers, comprising all three principal branches of technic in a most convenient and clear form.

EMILY MCBRIDE.

I have received the full number of "Foundation Materials" ordered, and will say that I am very much pleased with it. I have used various methods for beginners, and I find I can hold the interest of the pupil much better by the use of Landon's methods.

LENA M. RACE.

I am especially well pleased with the works you have issued this season. I am particularly pleased with "Preparatory Touch and Technic" by Shimer, and Dr. Clarke's "Pronouncing Dictionary of Musical Terms." The Vocal Department is quite in keeping with the progressive spirit of THE ETUDE.

S. A. WOLFF.

"Music Talks with Children," by Tapper, was quite an agreeable surprise. We are delighted with it, and intend using it in our class work.

DOMINICAN SISTERS.

I must express my appreciation of the prompt manner in which you filled my orders.

DAVID ROSS.

"Music Talks with Children" has been received. I find it interesting and instructive, and it makes me wish to own some of the other works by the same author.

MRS. R. F. HERRON.

"Clarke's Dictionary," with the Student's Edition, has been received and in good order. I am fully satisfied with the work and feel fully repaid for the time spent in waiting for them. There is hardly a page, I notice, on which there is not an explanation of words or signs in musical notation, while on forms of composition, musical instruments, etc., a short history is given. The pronunciation of proper names is another important feature. The book surely ought to be in the hands of all music students, and in the hands of any person who wishes a brief history of musical forms and instruments.

CLARENCE CHANDLER.

I have received Landon's "Foundation Materials," and find it very fine. I am especially pleased with the many pretty duets and the attractive names given to the little pieces, thus helping to arouse the imagination of the child. In these important points I find it a superior work.

EMMA J. HOLT.

THE ETUDE, of which I have been a reader several months, has shown me a way out of my difficulty in supplying suitable music for my pupils, by your "On Sale" plan. I am taking several musical publications, but get more benefit from THE ETUDE than from all others combined.

ETTA L. STEELE.

I am very much pleased with the "Foundation Materials" by Landon. It is just the thing for the little tots; one little fellow, seven years old, is delighted with it, and has no trouble about practicing now.

BINA MAY THORNE.

I like THE ETUDE very much, and feel that I could hardly teach without it. The pieces I find very useful, and the other articles are of great value to me.

EVA A. GRANT.

I have examined "Foundation Materials" and think it will be the best work for beginners, in connection with "Preparatory Touch and Technic" and Mathews' "Graded Studies," I have ever tried.

EMILY MCBRIDE.

There is absolutely no necessity for recommending such books as "Musical Mosaics" and "Anecdotes of Great Musicians," by W. F. Gates. One glance at them is sufficient to convince me that nothing exists in musical literature which compares with these books. In the first place, they fill the "long felt want," and in the second, their educational value for musicians is inestimable. Every musician,—music student,—in fact, every educated person, ought to possess these two works, even were it for their entertaining features only.

CARL RIEDELSBERGER.

"Music Talks with Children," by Thomas Tapper, is the finest and most instructive work he has as yet composed on this subject.

MRS. J. WRIGLEY.

I am much pleased with Howard's "Course in Harmony." His presentation of many subjects is both original and pleasing, and his work is the finest on this subject among the many with which I am acquainted.

MRS. R. MARRINER FLOYD.

I can never express my appreciation of the good THE ETUDE has done me.

MISS SALLIE H. HARDWICKE.

Having studied music for many years, both in the United States and in Paris, and with the best masters, it affords me much pleasure to be able to commend THE ETUDE to all who are musically inclined. I find it, to this day, a great help in my studies, and students may derive a great deal of good from its pages.

MARCEL S. BRUST.

"Musical Form" and "Rudiments of Music" arrived promptly. On examining them I find them just what I wanted.

BERTHA LEEDY.

Nothing equals the music which comes from your house, in paper, type, annotation, and all.

EMILY T. MAYO.

I found in Fillmore's "History of Music" a regular mine of valuable information, and recommend it heartily to all students and lovers of music. The book is also an ornament for any library, by its tasteful outfit, while its clear print should be a model for other books. The injury done to the eyes of students by bad print is incalculable, and one can not often enough call attention to this fact.

HENRIETTE STRAUB.

I wish to testify to the excellence of Landon's "Reed Organ Method." I am using it with the best results. I find it especially interesting for beginners.

LIZZIE E. BROWN.

I must say another word in praise of THE ETUDE. I have learned what is worth more to me than ten times its subscription price in one copy, and I look forward with keenest pleasure to its arrival each month. It seems to grow better with each issue.

MISS MAY W. ARMSTRONG.

I have nearly all of the current musical publications, but I think THE ETUDE is the most generally useful and practical of them all.

MRS. JOHN A. HICKS.

I received "Clarke's Dictionary." It is the finest work I have seen, and far surpasses my expectations.

GERTRUDE PETERS.

I thank you for having filled my order so promptly. It being my first order placed with you, your attention has left its mark, and I hope to make more orders later.

MRS. LEDA CRAWFORD-STEEL.

After studying Tapper's "Music Talks with Children" I am led to wonder how any teacher of young pupils can afford to be without it. The book is beautifully gotten up and is literally full of good, practical, beautiful thoughts,—a valuable aid to our work, which we must love in order to be successful. I find it just what I need for class talks with my young pupils, and intend to talk over every subject treated with them in our weekly meetings, and to see that the book is carefully read by each of my older pupils.

MRS. EMMA C. INK.

I received a copy of THE ETUDE and think it is the best musical journal I have ever examined.

MISS RUPHELLE LUCE.

I am much pleased with Landon's "Foundation Materials." The book fills a long-felt need of teachers.

L. G. GLEIM.

I accept my thanks for the premium piano stool, which has just arrived. It is more beautiful than I expected.

S. M. LAWRENCE.

I am delighted with Tapper's "Music Talks with Children," which I have just received.

MRS. C. M. ELLINGER.

I wish to express my great satisfaction with THE ETUDE. It is decidedly the most helpful music journal for teachers that is published. Teachers and students alike can not fail to derive great profit from such a work.

MISS BLANCHE ADELSPERGER.

Special Notices.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

WANTED.—A LADY WITH SEVERAL YEARS' successful experience as Teacher of Piano and Theory in a College, and who is now studying in Europe, desires a position in School, College, or Conservatory. Excellent references. Salary reasonable. Address L. H., care of THE ETUDE.

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THE NEW FAELTEN PIANOFORTE SCHOOL will be open during July and August, this summer, and progressive music teachers will doubtless be interested to know that children's classes will be in session, in which can be seen the operation of the very effective course of Fundamental Training, which has created quite a sensation on account of the remarkable results achieved by it. Admission to these classes will be free to those who take up a short course of study in the School, otherwise a small charge will be made. Teachers interested in this practical system of teaching music to children may receive full particulars by addressing the FAELTEN PIANOFORTE SCHOOL, Steinert Hall, Boston, Mass.

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